

THEORY STUDIES: ARCHETYPICAL PRACTICES OF CONTEMPORARY
RESORT AND SPA DESIGN

A Thesis

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by

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ABSTRACT

This study examines resort and spa environments in the context of extensive hotel milieus and exclusive interior spaces. In terms of interior design, the resort spa spectrum is broad and ill-defined, with a marked lack of research specific to the architectural and interior design of this hospitality segment. The identification and evaluation of replicated design traits in resorts and spas will enable a better understanding and more successful application of these characteristics. In this regard, the influence of past resort and spa design decisions on contemporary design will be comprehensive and strengthen the continuum of hospitality design.

The research model includes three approaches. The methodological approach is the development of a typology of published professional designs in resort and spa interiors. The theoretical approach draws from George Kubler's study, *The Shape of Time*, which argues that there are reiterative historic design traits that span time and cross cultural boundaries. The critical approach makes contemporary interior design practices about resorts and spas a subject of study. Each research approach was addressed via the collection of photographic evidence, analysis of historical practices, survey of historic and contemporary trade magazines and literature, and site visits to both urban and resort spas.

The culmination of this thesis research is the development of a series of Resort and Spa intypes (interior archetypes) for the on-going Intypes (Interior Archetypes) Research and Teaching Project, founded and directed by Professor Jan Jennings. The Intypes Project names contemporary design practices that have not been named and disseminates new knowledge through a web database – www.intypes.cornell.edu.

Eighteen Resort and Spa Intypes were developed in this study, identifying reoccurring vocabularies and their impact on spatial experience, in terms of color, floor composition, furnishing, material, and spatial composition. To further expound on each of the eighteen intypes, individual timelines and collective analysis of these typologies will disseminate a previously lacking comprehensive knowledge across resort and spa industries.

BIOGRAPHICAL SKETCH

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Chapter 1 Basis

1.1 Premise

Resorts are self-titled hotels that capitalize on location, such as coastlines and mountaintops, and provide a variety of activities beyond lodging. The cornerstone of resorts, however, is the spa experience, first publicly acknowledged as an entity in Baden, Switzerland, in 1580.¹ The earliest resorts were built to house the visitors to the spas that emerged around thermal and cold springs across Northern Europe, utilized for communal bathing rituals and as a method of prevention and treatment for poor health. Originally a luxury reserved for the upper classes of society, the late 19th century and mid-20th century both saw peaks in spa visits by the middle class as health concerns, such as polio, and family income rose above previous thresholds in Europe and America.

A distinguishing feature of resorts, as opposed to hotels and motels of the post-World War II era, is their classification as a destination, as opposed to an intermediate stop along a route of travel. Resort as destination, and ensuing design traits, is often a result of remote location and extreme climate, either humid and tropical or frigid and snowy.² Furthermore, the designs for resort as destination must support an abundance of luggage, belongings, and equipment needed for long stays and a multitude of activities. These requirements lead to a grander scale in lobbies, areas of circulation,

¹ Nikolas Pevsner, "Hotels," *A History of Building Types* (London: Thames and Hudson Ltd, 1976), 169.

² Anne M. Schmid and Mary Scoviak-Lerner, "Resorts," *International Hotel and Resort Design* (New York: PBC International, Inc., 1988), 198.

and guestrooms. To complement the scale of these spaces, resort dining rooms and restaurants and areas of leisure, such as spas, are equally grand in scale and style. Following the economic recession of the 1980s, family income again became more abundant, and by the mid-1990s, hotels were enjoying occupancy rates of over 71%, according to the American Hotel and Lodging Association. Rates of renovation and new construction placed pressure on architects and designers in terms of finding a niche in the hospitality industry: “To capture work in it, architects may need to indulge in some design fantasy. Owners and operators no longer rely on a clientele content to relax or pursue a single sport, such as golf or skiing. Now they promise ‘a total escape’ to excitement, adventure, and romance and often require designers to provide an appropriate fictional theme setting.”³

Contemporary resorts and spas are also attracting guests by placing new emphasis on environmentally-friendly design. The advent of the LEED (Leadership in Energy and Environmental Design) rating system for buildings and a general increase in public awareness about green design within the last decade has had a profound impact on the resort and spa sector. ‘Green’ campaigns by hospitality giants such as Marriott International have influenced all aspects of the hotel spectrum, from internal operations to guest expectations. In order to develop or maintain a prosperous status within the hospitality sector, resorts and spas have begun to offer eco-tourist activities and organic spa treatments as typical amenities. Many new and renovated establishments appear to be practicing what they preach by commissioning sustainable design through the use of solar energy and recyclable materials.

³ Charles K. Hoyt, “Hotels are Back, But...,” *Architectural Record* (Oct. 1996), 98.



Figure 1.1 Time Analysis: Resorts and Spas

In terms of interior design, the resort spa spectrum is broad and ill-defined. Hospitality publications and literature are primarily devoted to the operations of a resort hotel or spa, or the exercise and diet regime of a health resort. Architecturally speaking, a simple word search in the Avery Index to Architectural Periodicals of either “spa” or “resort” returns similar results of articles devoted to the physical placement of resorts on beautiful terrain, or a strict discussion of the exterior features of the structure. Although resort hotels, especially those owned and operated by industry leaders, such as Global Hyatt and Ritz Carlton (via Marriott), have ample articles and photography of their amenities, there is much less published featuring treatment rooms and bathing areas due to the private nature of spas.

This study examines historic and contemporary resort and spa environments in the context of both extensive hotel milieus and exclusive interior spaces. Characteristics of resorts and spas will be better understood, and more successfully repeated, through the identification and evaluation of design traits retained across time, styles, and cultures. In this regard, the influence of past resort and spa design decisions on contemporary design will be comprehensive and strengthen the continuum of hospitality design.

1.2 Intypes (Interior Archetypes) Research and Teaching Project

The Intypes Research and Teaching Project, initiated in 1997 at Cornell University, creates a typology of contemporary interior design practices that are derived from reiterative historical designs that span time and style and cross cultural boundaries. An argument for the significance of a typology of historic and contemporary interior design practices is based on eleven years of experiments resulting from the project.

Approximately 100 archetypes have been developed by the principal investigator, graduate students and associated educators. The premises for the research model and the methodological, theoretical and pedagogical implications of the study for students and practitioners have been well established. The Intypes Project names contemporary design practices that have not been named, thereby providing designers with an interior-specific, history-specific, and contemporary design-specific vocabulary. The project also offers an innovative approach to further design criticism and design sustainability. The Intypes Project disseminates a new knowledge base for the creative dimension of design—the productions of practitioners. It is the first project of its kind to assemble contemporary design theory in an interactive and searchable database using primary source imagery. The key deliverable of Interior Archetypes is its website.⁴

The creation of these eighteen Resort and Spa archetypical practices will add to the continual development of the research and teaching project.

1.3 Methodological Approach and Process

The theoretical approach of this research stems from George Kubler's study published as, *The Shape of Time*, that there are reiterative practices in design that span time and style and cross cultural boundaries.⁵ The methodological approach to the Archetypes Project is typology, in its addressing of aspects of human production, grouped because of some inherent characteristics that make them similar. Conceptualizing these

⁴ Abstract of the project from Jan Jennings, "A Case for a Typology of Design: The Interior Archetypes Project," *Journal of Interior Design* 32, no. 3 (May 2007), 48-65.

⁵ George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), 31-82.

categories of human characteristics is essentially the embodied theory of typology.⁶ In the identification of these clusters of design traits and the resulting formulation of resort and spa typologies, there are seven stages of methodological and historical research approaches.

Research begins with tracing a series of design practices by conducting content surveys in primary sources, such as *Interior Design* and *Architectural Record*. Secondary source materials are later examined as support for the second stage of identifying composites of traits that typify, through time, a dominant characteristic that has been used repeatedly by designers as interior architecture or design. In the third stage, the researcher isolates these traits by naming and defining them and illustrating examples chronologically, followed by the fourth stage, a draft stage, in which there is preliminary development and proposal of specific Archetypes. The researcher must engage in the fifth stage by conducting on-site field studies to test the Intypes developed from photographs in trade journals (virtual reality) against built projects (reality). The last two stages are embodied by the revision and development of the Intypes, based on observational evidence, into the web-based format.⁷

1.3.1 Content Survey

In order to develop a comprehensive assessment of resort and spa design, various projects published in several mediums are examined. Major industry journals *Interior Design* and *Architectural Record*, along with *Interiors* and *Architectural Review*, are utilized as sources of project photography and description, enabling the researcher to

⁶ Micha Bandini, "Typological Theories in Architectural Design," *Companion to Contemporary Architectural Thought* (London: Routledge, 1993), 387-395.

⁷ Jennings, "A Case for a Typology of Design: The Interior Archetypes Project," 54.

identify characteristics of spatial composition, lighting, furniture arrangement, and material usage, among others. The amassing of imagery enables the early stages of methodological research.

1.3.2 Analysis and Interpretation

As resorts are generally self-titled establishments, there are no specific qualities that a hotel must exhibit in order to be defined as a resort. Spas are similarly difficult to define; however, the chasm between a day spa and a destination or resort spa may be easily identified in its presence or lack of overnight accommodations. Because of the murky delineations within the hospitality sector, one must be careful to discern between a boutique hotel located in a tropical or snowy locale and a resort. Some markers to consider are the presence of a restaurant or grand ballroom; pools, golf courses, ski slopes, or other athletic amenities; and the number and size of rooms. Mijin Juliet Yang's thesis project about the archetypical design practices of boutique hotels helped to identify and characterize the differences between hotel types, such as the more diminutive scale of boutique hotels than their grand counterparts.⁸ Yang references Donald Albrecht's explanation of boutique hotels as a building typology that developed during the second half of the twentieth century in the United States, defined as a styled individualism created by a star architect or designer that includes fashionable furnishings, luxurious linens, theatrical lighting, designer bathrooms and high level of service.⁹

⁸ Abstract of the thesis from Mijin Juliet Yang, "Theory Studies: Contemporary Boutique Hotel Design" (MA Thesis, Cornell University, 2005).

⁹ Donald Albrecht, *New Hotels for Global Nomads* (London: Merrell, 2002), 40-41.

My study found several archetypical practices in the resort and spa sectors that have been previously identified by other researchers in other practice types. Considerable overlap was invariably discovered when exploring the similarities and dissimilarities between intypes, illustrated by my definition of Exaggerate, first identified by Leah Scolere as Exaggeration in her Retail briefs, and later developed by Yang in her Boutique Hotel archetypes, and titled Super Size Me. The cultivation of Exaggerate in the resort and spa sector will set the stage for other overlapping types discovered by myself and later researchers, such as Red Room in Joori Suh's museum archetypes and Camouflage in the materials research of Elizabeth O'Brien. The comparative and contrasting elements of each brief are explored in depth in Chapter 3.

Through my own research, and the research of others, I developed the necessary skill for identifying the evolution of specific traits exhibited in resort and spa interiors. Visual note taking and adjective lists aided in the breaking down of each possible typology to its basic elements, and allowed me to arrange and group images based on their fundamental qualities. Depending on the trait and its dependence on technology, such as the use of neon blue light in Blue Moon, it was often logical to identify traits while researching interiors backwards through time, from contemporary to historical designs.

Due to the nature of resort and spa design, photographed images may be misleading as grand lobbies and small spa treatment rooms must fit on the same size magazine page, skewing their size and proportion. Architectural lighting may be used to highlight a construction feature but, in doing so, ambient lighting is bleached and surfaces become reflective. A thermal bath which ordinarily fills a room with steam may be an empty void, or lights may be extinguished to create an intense reflection of the

outdoors in a still pool. While these images may be successful for design publications and attracting potential guests, they fail to create an honest account of design interventions. In order to successfully identify typologies, it was imperative that I visit various sites and assess them using personal photography and visual note-taking strategies.

Upon preparing a grant proposal and the subsequent awarding of the Human Ecology College grant in the amount of \$996, I arranged travel to Las Vegas and New York City. Visiting a resort spa, Red Rock Resort and Spa, and an urban spa, the Spa at Mandarin Oriental, respectively, enabled me to appreciate the unique characteristics of each classification. The ability to encounter, analyze, sketch and photograph a space that I had only viewed through the eyes of others was an enlightening experience, and a necessary and strengthening component of my research.

After presenting my preliminary findings to my thesis committee, I refined my definitions for several intypes, rearranging, renaming, and even eliminating categories that did not explore something truly unnamed. The composition of written defense and allocation of photographic evidence into timeline sequences resulted in the development of eighteen Resort and Spa intypes. The timelines that follow each section offer a consolidated progression of archetypical traits since the inception of the intype, as broken down by decade, or in some cases, every 50 years. This compilation of textual and graphic arguments is a summarized discourse of resort and spa design in contemporary interior spaces.

Although only eighteen finalized Resort and Spa intypes are developed and presented in this thesis, it should be noted that there are several other recurring design traits that

were identified during the course of my research. Such findings failed to be developed due to insufficient photographic evidence or insignificant historical sources; many had already been identified and were commonly utilized in various interiors, such as archways and canopy beds. In some instances, although my photographic research appeared to align with previously identified intypes, further investigation revealed inconsistency between my findings and the criteria outlined by previous researchers. Mix Match, for example, defined as describing the appropriation and mixing together of cultural artifacts, aesthetic styles and/or time periods without regard for original meanings, appeared to align with the evidence in Yang's Boutique Hotel and NaJung Kim's Apartment research. However, while their substantiations of Mix Match pertained to interior furnishings, my research revealed disparities between styles of architecture and usage of materials and the cultural heritage of the site. Due to the inexact science of classifying building materials through photography and matching them with the correct indigenous practices or historical eras, Mix Match was discarded as a possible Resort and Spa intype.

1.4 Framework

In the context of the Interior Archetypes Project, the theoretical work of George Kubler may be summarized in three concise notions. First, that contemporary interior design has historical scaffolding; second, design traits can be identified from design practice; and third, that a sequence of design reiterations by architects and designers can be traced through time.¹⁰ Kubler holds that there is a continuum of design, a series of replications that when interpreted by individuals, minutely shift each endeavor in a different direction. Thus, patterns of design across time are not merely

¹⁰ Jennings, "A Case for a Typology of Design: The Interior Archetypes Project," 51.

carbon-copies; rather they exhibit principles that both embody the work of predecessors and deliver unique traits to the field, a new solution to a problem. Solutions deemed outdated or unsuccessful may be discarded by design professionals, strengthening the remaining resolutions to fit within the continuum.

In examining the floor, wall, and roof systems of buildings, Thiis-Evensen explores the built environment and how design decisions affect inhabitants. Issues of horizontality, verticality, and geometric form influence the psyche through directionality and symbolism. Strong commonalities revealed through the analysis of building planes have been labeled as archetypical practices by Thiis-Evensen, and their interrelations with interior spaces have led to the development of the Interior Archetypes Project. Thiis-Evensen's historical detailing of building typologies has informed the cataloguing of contemporary traits and aided in the development of vocabulary specific to those typologies. Direct correlations between Classical or Gothic architecture and Post-Modern and contemporary architecture, all of which are exhibited by resort and spa edifices, are more easily approached and dissected by researchers, based on the thorough explanations and definitions of building features offered by Thiis-Evensen.

The work of theorists and historians, among them Kubler and Thiis-Evensen, has illuminated the passage of design from early inception to contemporary practice. The research of resort and spa design, and ensuing development of typologies, further bestows tools of discernment to those who study and utilize design. Resort and Spa Intypes, in the form of web-based design briefs, are an applicable way for educators and students to visually and viscerally incorporate design terminology and ideology into design education. Furthermore, practitioners and clients may invoke typological

vocabulary or imagery to convey their design visions. By highlighting and naming patterns of design, creative communities may proliferate more successfully than previously experienced.

1.5 Implications of Study

The goal of contemporary resort spas is to offer the guest an escape from daily responsibilities and stress, an oasis in which visitors can relax and be rejuvenated. Regardless of the plethora of design decisions implemented in spas, “as well as embodying novelty and enchantment, the architecture of the spa reflect[s] these intimately connected functions.”¹¹ Thus, there is a common element of a lack of ornamentation; the grandeur of the spa is in its gesture of minimalist tranquility and the simplicity of the architecture is to coincide with simplification and restoration of the body. Design elements featuring or purposefully omitting light and water, further affect guests’ sensibilities in spa interiors.¹² Overwhelming a guest’s senses detracts from their experience, and therefore, it is the role of the architect and designer to create a space that is harmonious with sensation. The resort and spa intypes will aid in the characterization and implementation of successful design decisions.

¹¹ Catherine Slessor, “Delight,” *Architectural Review* 207, no. 1237 (March 2000), 98.

¹² Alejandro Bahamón, ed., *New Hotels* (New York: Harper Design International, 2003), 96.

Chapter 2 Review of Literature

Several primary and secondary sources were analyzed in the research of resorts and spas, imparting a variety of historical contexts and design opinions. For the purpose of the Intypes project, primary sources are defined as the first-hand comprehension of a subject—a direct interaction and extraction of information. Secondary sources are an interpretation of primary sources, an analysis that echoes or contradicts the arguments of the author. The combined analysis of primary and secondary sources was helpful in understanding the broad spectrum of resort and spa design.

2.1 Primary Sources

As the leading trade journal in the field of interior design, *Interior Design* has been in production since 1929 and is the longest running trade magazine for interiors. Thus, *Interior Design* provided the most comprehensive research on resorts and spas, due to its proliferation of images concentrated on applicable subject matter. While several of the images are of more classic interior solutions, all were useful in creating nodes of archetypes, cornerstones of design conceptualizations. *Interior Design* illustrated grand hotels for much of the 1960 to 1980 decades, laying the groundwork that spawned industry consideration of design standards for resorts, and later, spas. The earliest recorded tropical destinations, between 1960 and 1970, such as Morocco, Puerto Rico, and the Bahamas, provided photography and written insight into the mind of the resort designer. By the 2000s, successful resorts and spas were being highlighted in Gold Key and Best of the Year Award competitions. Judged by peer designers at *Interior Design* and *HOTELS*, and honored at the International Hotel/Motel & Restaurant Show, in New York, Gold Key Award winners are firms

that have built or renovated a hospitality property in the previous eighteen months.¹³ Conversely, the Best of the Year Awards recognizes superior interior design projects and products in more than fifty categories, and project design winners are chosen by *Interior Design* editor-in-chief Cindy Allen and a jury of design leaders.¹⁴ While the trade journal coverage of such accolades may be considered a secondary source, the acknowledgement of successful resort or spa interior design aids current and prospective industry leaders in sharing a vision of noteworthy design solutions.

Although far less abundant than *Interior Design* in terms of quantity of images, *Interiors* was useful for amassing images from the earliest researched publication of the April 1950 issue, through the end of its publication, in the late 1990s. With a more avant-garde approach to the portrayal of interior design than its peers, *Interiors* showcased resorts and spas in a variety of ways, often illustrating the interactions within an entire room, as opposed to focusing on a specific detail or element, such as in the intype Frame (see Figure 2.1). These kinds of images were helpful in imparting circulation passages and the general atmosphere of the space.



Figure 2.1

Left: *Interior Design*

Right: *Interiors*

¹³ Mairi Beautyman, “The Best Hospitality Design Around the World,” (*Interior Design*, 2007), <http://www.interiordesign.net>.

¹⁴ “Best of Year,” *Interior Design* (2007), <http://www.interiordesign.net>.

In response to the increase in travel and health awareness of the 1970s and 1980s, *Architectural Record* began to highlight resorts and spas in 1980. Once established, due to its basis in architecture, the research collected from *Architectural Record* generally emphasizes the geographically isolated location of the resort or spa, and how the structure interacts with its surroundings. This was valuable in understanding the translation from exterior to interior, as many resorts and spas incorporate local resources, both tactilely and visually, via furnishings and sightlines to the outdoors. Thus, the collected images from *Architectural Record* focused more on architectural elements, as opposed to interior details.

Hospitality Design Magazine was introduced in the late 1980s as a response to the trend of melding the hospitality industry with avant-garde interior design. A variety of hospitality interiors are featured, including restaurants and boutique hotels, but images and articles about resort hotels and spas fill a dedicated annual issue in which the work and opinions of renowned hospitality design firms and industry leaders are presented. Although *Hospitality Design Magazine* advertises that they will not print projects shown in *Interior Design* or other design trade magazines, there is a distinct parallel between the publications in terms of project type, renown, design intervention, and photographic qualities. In the late 1990s, *Hospitality Design Magazine* mimicked *Interior Design* in presenting the finalists and winners of the Gold Key Awards, introducing Spa and Resort awards in 2001. Although showcased and emphasized differently, the similarities between trade publications aided me in assessing them with an equally discerning eye.

With the exception of *Hospitality Design Magazine*, I found that trade magazines specific to the hospitality industry are chiefly focused on hotel operations. While

photography from industry publications such as *Spa* may have been utilized as an illustrative tool in proving an intype, the textual value of most hospitality trade magazines was deemed inconsequential. For this reason, such publications were omitted.

2.2 Secondary Sources

Available as both a print and web-based magazine with interactive pages, *Hotel Design* was quite helpful, considering the publication was recently founded in 2006. Distributed by Questex Media, a publishing firm focused mainly on design, hospitality, travel, and small business industries, *Hotel Design* reports on four main areas: projects, people, perspectives, and products. For this research, coverage of international projects was regarded as the most useful. Spaces of exaggerated proportions, such as lobbies and guest suites, are most often photographed, with an emphasis on enclosure and technology. For the most part, *Hotel Design* images illustrate the effects of interior lighting on the space, particularly newer innovations, such as fluorescence. Despite its newness to the field of interior design, this publication successfully depicts the era in which it is thriving.

Although not as prolific in terms of published resorts and spas as the other magazine sources, *Architectural Review* made up in quality what it lacked in quantity. The few interiors depicted were wholly explored, evident in the sheer number of images per location and photographic range in terms of lighting effects and views from all sides of a space. Only five published resort and spa interiors were utilized in this research, yet all were renowned for their design, having been subsequently published in other

sources. Due to the success and breadth of the images, almost all of the *Architectural Review* photographs are used in the Archetype timelines.

In order to analyze contemporary American spas, it was necessary to understand their origins, most notably in early 20th century Europe. After the Reformation, in the late 1570s, Buxton and Bath, England became two of the earliest and most prolific bathing settlements, as introduced in *The English Spa 1560-1815, A Social History* by Phyllis Hembry. As centers for health and rehabilitation and later, economic growth and leisure, 16th and 17th century spas laid the groundwork for their contemporary counterparts, including the typical wealthy patronage of European royalty. In terms of the design of the spas, timber and limestone are often cited materials for the main pools and private dressing areas.¹⁵ *The English Spa* was a useful tool in illustrating the development of spas in rural and urban areas of Britain.

Self-titled as “the natural health resort of Europe,”¹⁶ Czechoslovakia has an extensive history of wellness springs explored in *Through Centuries in the Services of Human Health: Czechoslovak Spas*, compiled by the Union of Czechoslovak Spas and Mineral Springs and the Tourist Department of the Czechoslovak Ministry of Commerce, in Prague. Published in 1937, “running hot and cold water”¹⁷ was advertised along with X-ray and diathermy machines as modern elements. This pamphlet was useful in its description of resort amenities, including healthcare measures, guestroom accommodations, recreational facilities, and travel details, with

¹⁵ Phyllis Hembry, *The English Spa 1560-1815* (London: The Athlone Press, 1990), 27.

¹⁶ Frank Lenocho, Preface, *Through Centuries in the Services of Human Health: Czechoslovak Spas* by Union of Czechoslovak Spas and Mineral Springs and Tourist Department of the Czechoslovak Ministry of Commerce, Prague (London: John Bale, Sonds & Danielsson Ltd., 1937), 5-9.

¹⁷ Union of Czechoslovak Spas, *Through Centuries*, 25.

photography portraying the resort exteriors, ultimately highlighting the element of seclusion for revitalization purposes.

The early American spas of the 19th century operated on similar principles of their European counterparts. As explained in Theodore Corbett's *The Making of American Spas*, a spa resort without the actual lodging of a hotel usually failed, thus great emphasis was placed on the amenities and design of the hotel, eschewing simple cottages or boarding houses.¹⁸ Such locales as Ballston Spa and Saratoga Springs, in the northeastern United States, saw an increase in population and economic success as they developed aesthetically rich public spaces in which to see and be seen.¹⁹ The private areas for spa guests were incongruously considered to be spartan in nature, yet the material selections of marble and slate and the applications of artistic engravings and garden latticework tied all the spaces to one another. This book was a worthy tool in explaining the difficult physical and economic development of resort towns and spas in the mid-1800s, as well as aiding me in understanding the beginning of the timeline for many of the Resort and Spa Intypes.

Similarly helpful were *Out of the Vapors: A Social and Architectural History of Bathhouse Row* by John Paige and Laura Harrison, and *The Fordyce Bathhouse, Hot Springs National Park, Arkansas* by Carol A. Petravage. The former provided a colorful overview of the spa industry from its prehistoric beginnings through the 20th century, focusing specifically on the design, economy, and culture of the bathhouses of Hot Springs National Park. Petravage's book was an invaluable compilation of correspondences between the architects, owners, and operators of Hot Springs

¹⁸ Theodore Corbett, *The Making of American Resorts: Saratoga Springs, Ballston Spa, Lake George* (New Jersey: Rutgers University Press, 2001), 84-86.

¹⁹ Ibid.

National Park and furnishing vendors. By documenting and analyzing these correspondences, I was able to reference accurate data about building materials, ornamentation, and furnishings. Exhaustive appendices of artist renderings, photographs, postcards, and fiscal documents enhance the visual evidence for the Intypes.

A.K. Sandoval-Strausz's *Hotel: An American History* offers a deeply comprehensive history, beginning in the 1700s, of the hospitality development along the east coast of the United States. Although the book includes historical details about the mineral spring spas such as Ballston Spa and Stafford Springs, I found it most successful in its colorful descriptions of urban hotel life, particularly in New York City. Similar to resort towns, urban hotels' opulence was visible in the public areas, namely the ballrooms that were "brightly illuminated and fitted with long mirrors that enhance and multiply its long lines of sight."²⁰ A major difference identified between spa and urban resort hotels is the inherent style of architecture—instead of Federal or simple wood post and beam, urban hotels in Boston and New York utilized Greek Revival architecture, with granite facades and domed rotundas.²¹ Several prints, photographs, and paintings adorn the pages of this book, imparting a first-hand vision of early hotels.

Flowing language is to Sandoval-Strausz what satire and detail are to Nikolaus Pevsner in *A History of Building Types*. These two book overlap in their time periods, but focus on different arenas of the hospitality world. Pevsner's history of hotels examines the increasingly large numbers of guestrooms and allotments of square

²⁰ A.K. Sandoval-Strausz, *Hotel: An American History* (New Haven: Yale University Press, 2007), 34.

²¹ Sandoval-Strausz, *Hotel: An American History*, 54.

footage to ballrooms and dining rooms of urban northeast United States grand hotels in the 19th and early 20th centuries. In delving into explanations of space allocation and room hierarchy, Pevsner reinforces the notion of decorated public spaces and secluded, spare bedchambers. Descriptions of floor plans, specific to hotel name and location, further allude to the spatial and social hierarchies that ruled the time, including the placement of kitchens and maids' quarters in the basement or separate outhouse, and the stately entrance halls with Ionic columns, to better serve the approaching carriages.²² Pevsner leads the reader through the late 1800s and into the 1900s, as classical architecture morphs into the multi-faceted, pre-cast concrete of the 1960s, introducing the mindsets of contemporary architects and designers.

In the 1980s, the western world became exceedingly concerned with physical and mental wellbeing, and began to spend more money on addressing health. In response to this new idealism, grand hotels began to transform into resorts, and more readily include spas in their amenity list, as illustrated in *International Hotel and Resort Design*, by Anne M. Schmid and Mary Scoviak-Lerner. While the décor of this decade is arguably the least replicated in contemporary design, there are several elements that align with the archetypal practices identified in this research.

Japan saw a similar boom in the tourism sector in the late 1980s and early 1990s, due to an increase in leisure time and disposable income.²³ Fifty resort interiors are showcased in *Resort Hotels: Architecture and Interiors*, spread along the “hillside,” “seaside,” and “urban” areas of the island nation. The design of each resort varies greatly based on location, but there are recurring trends in each, such as the emphasis

²² Nikolas Pevsner, “Hotels,” *A History of Building Types* (London: Thames and Hudson Ltd, 1976), 179.

²³ *Resort Hotels: Architecture and Interiors* (Tokyo: Sigma Union, 1990), 7.

placed on exterior views, similar to the designs of each other and of the United States and Europe. Despite the overcrowding of Japanese cities, requiring miniscule apartments and capsule hotels, their resorts are quite grand in scale and design, allowing the researcher to draw parallels between the cultures.

Graphically, the most helpful sources I utilized were *Spa Design*, edited by Joachim Fischer, and *Ultimate Hotel Design*, edited by Paco Asensio, offering vibrant photographic spreads of spas and hotels debuted in the last five years. The only text available is the names and locations of the projects and design firms, as well as photo credits, allowing the reader to fully enjoy the imagery. Researchers for the intypes project are required to examine design across cultural boundaries, and both *Spa Design* and *Ultimate Hotel Design* were excellent tools in the collection of international material. Innovative and differing design solutions were applied by industry masterminds to an array of locales, including Bangkok, Hong Kong, Bali, Miami, London, Interlaken, Barcelona, and Dubai, illuminating the similarities and differences in hospitality design around the world.

Similarly, *New Hotels*, edited by Alejandro Bahamón, is a visual gem in the form of an oversized book featuring photographic spreads of 21st century grand hotels and spas classified worldwide as “urban oasis,” “cold,” and “hot.”²⁴ In response to exponential growth in the travel industry, this book focuses on a new generation of hotels, where “globalization need not mean standardization.”²⁵ While the text is flowery in its interior descriptions, *New Hotels* was useful in its portrayal of contemporary international design. Furthermore, by sectioning the locales in which spas are located,

²⁴ Alejandro Bahamón, ed., *New Hotels* (New York: Harper Design International, 2003), 2.

²⁵ Bahamón, ed., *New Hotels*, 9.

this book aided me in identifying design patterns based on climate region, not just city name.

Perhaps due to the unbridled definition of resorts and spas, the primary and secondary sources used for this research offer a dynamic, vibrant history of hospitality, both in America and abroad. The amalgamation of imagery and text provided me with a multitude of historical observations and design vocabularies. As visitation of resorts and spas was, and still is, often considered a luxury, it is helpful to my research that historians, theorists, and artists are able to provide such diverse, yet analogous accounts of hotels of all eras. While the sources used in this research hardly cover all that is available on the subject of hotels, I believe that my journal and book selections were indispensable resources in creating a strong, coherent list of resort and spa typologies for the Interior Archetypes Project.

Chapter 3 Resort and Spa Interior Archetypical Practices

The following Resort and Spa Intypes are amalgamations of design history and theory in a defined sector of the hospitality industry. The Resort and Spa intypes summarize discourses about spatial composition, color, floor design, furnishings, display aesthetics, and material applications as components of the hospitality environment. Each intype was analyzed as a comprehensive entity, as well as in relation to other intypes. This strategy of exploring linkages and overlaps among concepts illustrates how similar ideologies may act as design solutions in resort and spa establishments.

3.1 Spatial Composition

Spatial composition is often the most defining element of an interior, as it relates to the interaction of all planes, and users, within a space. The following intypes explore the harmony between the large scale of public zones, such as dining areas, and the smaller scale of private zones, such as treatment rooms, in resorts and spas. The elements of spatial composition in Transactional Space, Pantheon, and Double Vision create unique environments for the patrons, influencing the cadence adopted within the space.

3.1.1 Transactional Space

Archetype

Transactional Space



Element

Space

Definition

Transactional Space describes the area between interior and exterior that is blurred by continued flooring materials and often dematerialized walls between spaces—a spatial device extending the interior into the exterior and the exterior into the interior. The notion of Transactional Space is derived from the precedent of traditional Japanese architecture.

Description

In Japanese architecture, the term *noki-shita* is synonymous with transactional space as it translates literally to a “sphere under the eaves, which is the space for climatic,

visual, and social transactions.”²⁶ This ‘sphere’ is traditionally protected by a roof of generous proportions, shielding individuals from the elements. Partitions placed within the transactional space are translucent and removable, so that there is an unmarred flow between the interior and exterior zones. In Eastern buildings, shoji screens with translucent paper planes are common dividers; translucent glass and bamboo blinds are utilized by both Eastern and Western cultures.

Perhaps the closest relative to the Japanese *noki-shita* are the porches of American 19th century cottages and early 20th century bungalows. Generally defined as outdoor living rooms, American porches in these house types are wide and deep, acting as another living space.

Similarly, grand resort hotels of the late 19th century often featured deep verandas that enveloped the body of hotel buildings.²⁷ While bungalow porches may seem synonymous with *noki-shita*, they differ chiefly in the meaning of transactional space. Although verandas and porches are semi-exterior spaces between the inside and outside of a house, they lack the attention to ventilation and light that traditional Japanese architecture exhibits. Furthermore, porches are generally barriers designed to separate public areas, such as roads, from private interiors.

Transactional space is a unique entity that acts as a zone of repose between the garden and the house, entitled *en-gawa*.²⁸ Often shielded from public eyes by strategic landscaping, *en-gawa* is a private moment for the resident or patron.

²⁶ Gunter Nitschke, “En-Transactional Space,” *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (London: Academy Editions, 1994), 85.

²⁷ Jeffrey W. Limerick, “The Grand Resort Hotels of America” *Perspecta* 15 (1975): 92.

²⁸ Nitschke, “En-Transactional Space,” 87.

While some resort and spa establishments employ an obvious Japanese design concept, conveyed through tatami mats and shoji screens, most have incorporated the notion of transactional space into their overall design scheme. Some locales, such as the Huvafen Fushi Resort (2005) in the Maldives and the White Pond Resort and Training Center (2004) in Baiyangdian, China have reinterpreted transactional space as an experience of immersion in water; a narrow pool connects the interior living space to the exterior lounge space.

In resort and spa facilities, transactional space is a seamless flow from interior guestrooms and treatment rooms to exterior gardens. Because of the typical lighting levels of spas—glaring exteriors and dim interiors, transactional spaces serve to “provide the necessary time for the photoreceptors in the retina to adjust from one condition of brightness to the next.”²⁹ This gradual change in lighting enables the guests to physically and mentally adapt to their surroundings, as furnishings are of a similar vocabulary and the flooring, be it wood, tile, or concrete, is consistent throughout. The translation of transactional space in resort and spa facilities imparts a sense of seamlessness between exterior and interior, stress and relaxation.

²⁹ Lou Michel, *Light: The Shape of Space, Designing with Space and Light* (New York: Van Nostrand Reinhold, 1996), 164.



Figure 3.1.1.1

Left: Pool, Huvaafen Fushi Resort (2005), Richard Hywel Evans; Huvaafen Fushi, Maldives. PhotoCrd: Dean Bentick, "Fantasy Island," *Interior Design* 77, no. 7 (May 2006), 169.

Right: Guestroom, White Pond Resort and Training Center (2004), Leo A. Daly Pacific, Ltd.; Baiyangdian, China. PhotoCrd: Stuart Woods and T.L. Leung, "Elements of Style," *Hospitality Design Magazine* 26, no. 6 (Aug. 2004), 74-76.

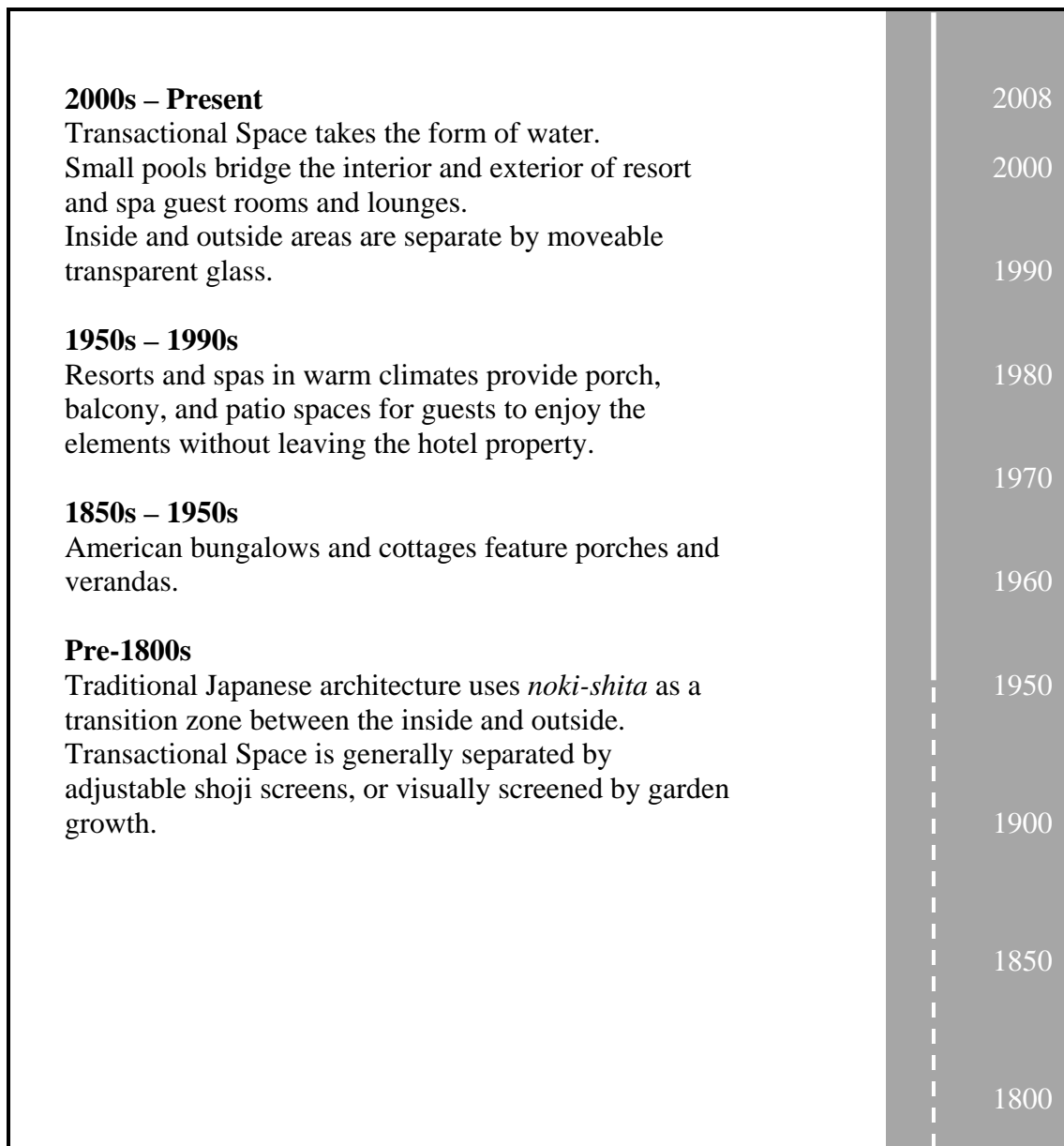


Figure 3.1.1.2 Time Analysis: Transactional Space



Figure 3.1.1.3 Photographic Timeline: Transactional Space

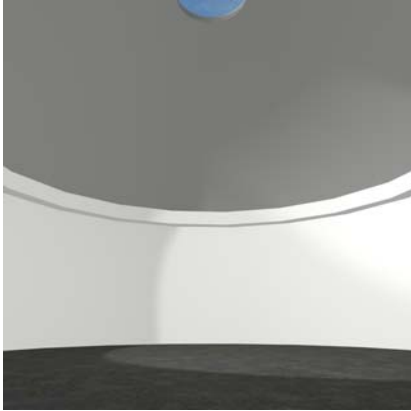
Lobby, Caribe Hilton (1950), Toro, Ferrer, Torregosa; San Juan, PR. PhotoCrd: Ezra Stoller, "The Caribe Hilton," <i>Interiors</i> 109, no. 9 (April 1950), 76, 81-5.	Guest room, The Palm Springs Spa Hotel (1963), William Pereira & Associates; Palm Springs, CA. PhotoCrd: "Contract Giant: Parvin/Dohrman," <i>Interiors</i> 123, no. 7 (Feb. 1964), 98-9.	Guest room, Tres Vidas en la Playa (1971), Valerian Rybar; Acapulco, Mexico. PhotoCrd: Alexandre Georges, "Tres Vidas en la Playa," <i>Interior Design</i> 42, no. 10 (Oct. 1971), 118-21.	Guest room, Hotel LaSamana (1974), Robertson Ward and Nicole Frankel; St. Martin, USVI. PhotoCrd: "Hotel LaSamana," <i>Interiors</i> 134, no. 3 (Oct. 1974), 73-5.
Guest room, Four Seasons Wailea Beach Palace (1991), WATG and James Northcutt Associates; Wailea Beach, HI. PhotoCrd: Jaime Ardiles-Arce, "Four Seasons Wailea Beach Palace," <i>Interior Design</i> 62, no. 9 (June 1991), 149, 153-4.	Guest room, Four Seasons Resort at Sayan (1998), Heah & Company; Bali, Indonesia. PhotoCrd: Rio Helman/N.I., "Destination Architecture," <i>Architectural Record</i> 186, no. 11 (Nov. 1998), 125.	Guest room, Le Sain Geran Hotel (2001), Ridler Shepard Low and Macbeth Architects and Designers; Belle Mar, Mauritius. PhotoCrd: Dan Ham, "Gold Key Winner: Suites," <i>Hospitality Design Magazine</i> 23, no. 8 (Nov. 2001), 106-7.	Guest room, Oberoi Mauritius (2001), Bunnag Architects; The Pointe aux Piments, Mauritius. PhotoCrd: Oberoi Group, "Mystical Group," <i>Interior Design</i> 72, no. 8 (June 2001), 206.
Guest room, Grand Velas All Suites & Spa Resort (2002), Elias & Elias; Los Cabos, Mexico. PhotoCrd: Leticia Alarcon, "Mexico Mellow," <i>Hospitality Design Magazine</i> 25, no. 5 (July 2003), 59.	Guest room, Hilton Sanya Resort & Spa (2005), WATG; Sanya, China. PhotoCrd: Hilton Sanya Resort & Spa, "China Beach," <i>Hotel Design Magazine</i> (Oct./Nov. 2006), 14.	Treatment room, Ojas Spa at COMO Shambala Estate (2007), Cheong Yew Kuan; Begawan Giri, Bali, Indonesia. PhotoCrd: "A Sacred Source," <i>Spa</i> (Jan./Feb. 2008), 70.	

Figure 3.1.1.4 Photographic Citations: Transactional Space

3.1.2 Pantheon

Archetype

Pantheon



Element

Space

Ceiling

Definition

Pantheon describes round rooms with domed ceilings, modeled after the earliest European bathhouses, often using oculi or other ceiling treatments to draw attention upward.

Description

In many cultures, the act of bathing is considered to be a spiritual experience, whereby both body and mind are purified. The architectural prowess and visual ascendancy of ancient rotundas inspired awe from patrons; the acoustical effects of a round, often

domed space, were unique in their repetition of soft echoes, making rotundas an ideal space for ethereal sound. The Pantheon in Rome, the namesake for this category of design, is the paramount example of ancient temples that utilized the roundness for a sense of grandeur and the reverberation of prayer, which translated for bathhouses into the echo of water. The inherent connect between personal and spiritual was reasserted by the proximity of prayer and bathing centers, as “the area behind the (Pantheon) Rotunda was occupied by one of those great bathing establishments that were one of the chief delights of the ancient Romans. The Pantheon was probably first built in connection with these Baths and was to have had its entrance from them.”³⁰

Furthermore, the circularity of interior bathing spaces served a practical purpose, as the form allowed heat to disperse evenly around the room.³¹ Turkish hammams, which have their roots in Roman bathhouses and their limbs in contemporary spas, utilized rounded and domed shapes to capture and circulate heat and steam. Native American sweat baths employed a simplified form of bent branches and animals skins to achieve the same effect.³²

The oculus, or other punctures of the building skin at the apex of the dome, provided a flow of fresh air – a rudimentary air exchange system. Although contemporary oculi are rarely open to the elements, their transparent glass or enclosed light fixtures produce a similar effect in terms of offering a zenith of visual interest and, most importantly, lighting the space. At night, candles or oil lamps were used to light the rotundas, imparting an organic, yet mystical light quality.

³⁰ Dr. Gilbert Bagnani, *Concrete in Ancient Rome: The Pantheon* (New York: The Atlas Portland Cement Company, 1929), XVII.

³¹ Leonard Koren, *Undesigning the Bath* (Berkeley, CA: Stone Bridge Press, 1996), 72.

³² Leonard Koren, *Undesigning the Bath*, 69.

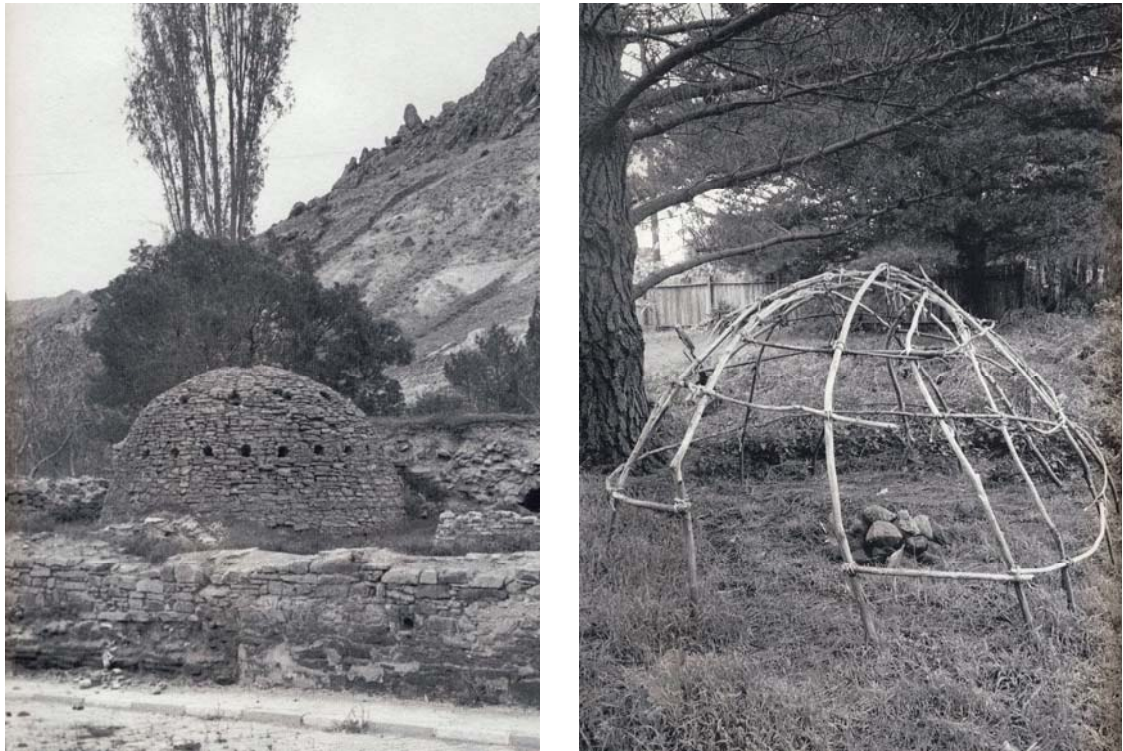


Figure 3.1.2.1

Left: Hammam (15th century); Silile, Turkey. PhotoCrd: Leonard Koren, *Undesigning the Bath* (Berkeley, CA: Stone Bridge Press, 1996), 73.

Right: Native American sweat bath; Bolinas, CA. PhotoCrd: Leonard Koren, *Undesigning the Bath* (Berkeley, CA: Stone Bridge Press, 1996), 68.

Because of the inherent visual and acoustic properties of the rotunda, the form has remained a prevalent fixture in resort and spa design. Although continually employed by the Ottomans in hammams dating back to the 14th century, European architects began reproducing rotundas around the 19th century, with the neoclassical revival of Roman baths via domed ceilings, arches, and columns.³³ Bathhouses across Austria, Germany, and Czechoslovakia melded Roman architecture and European aesthetic with the inclusion of glass and metals.

³³ John C. Paige and Laura Soulliere Harrison, *Out of the Vapors: A Social and Architectural History of Bathhouse Row: Hot Springs National Park, Arkansas* (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1988), 8.

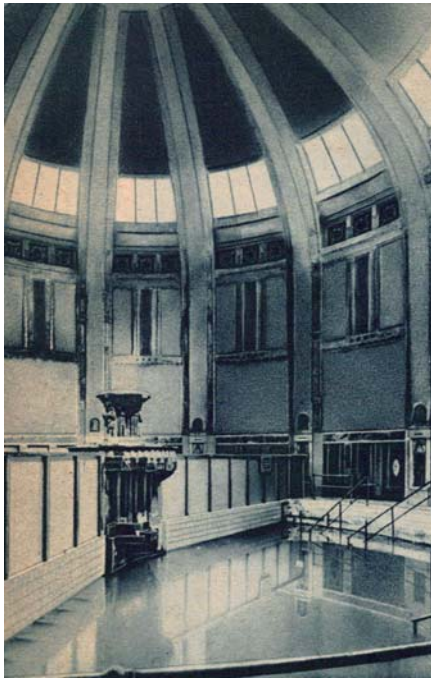


Figure 3.1.2.2

Mud Bath over Sulfur Thermae; Pistyan, Slovenia. PhotoCrd: Union of Czechoslovak Spas and Mineral Springs and Tourist Department of the Czechoslovak Ministry of Commerce, Prague, *Through Centuries in the Services of Human Health: Czechoslovak Spas* (London: John Bale, Sons & Danielsson Ltd., 1937), 54.

Domed lobbies and dining rotundas became commonplace in grand hotels across the United States, but they were not utilized as pool or spa areas until the mid to late 20th century. Grand hotels such as the Ponce DeLeon Hotel (1889) highlighted rotundas in public interior spaces with electric lights, stained glass, and expensive furniture.³⁴

Architects took note, following the resurgence of personal wellness and spa visits in the 1980s and 1990s, and captured the Roman lifestyle in rotunda rooms around the world. Upon their reincarnation, historic materials like stone were accompanied by glass tile, exotic wood, and polished concrete. Lighting became the most dominant feature in Pantheon spaces, both from the oculus and ambient effects. Architect Shawn Hausman utilized the oculus as the dominant element in The Standard Miami

³⁴ Limerick, “The Grand Resort Hotels of America,” 95-6.

(2006), with the rest of the space bathed in passive blue light. In the Oriental Spa at the Landmark (2005) in Hong Kong, China, designer Peter Remedios used fiber optics in the ceiling plane to mimic the night sky, as seen through an oculus. In rotunda rooms with water features, the pool is round and centered in the space, directly below the oculus. Often, the pool is lit from beneath the water, as was the case in Wilson & Associates' One & Only Royal Mirage (2002) in Dubai, United Arab Emirates. This strategy serves both the purpose of reflecting light from the cavity, as well as reinforcing the significance of the oculus.

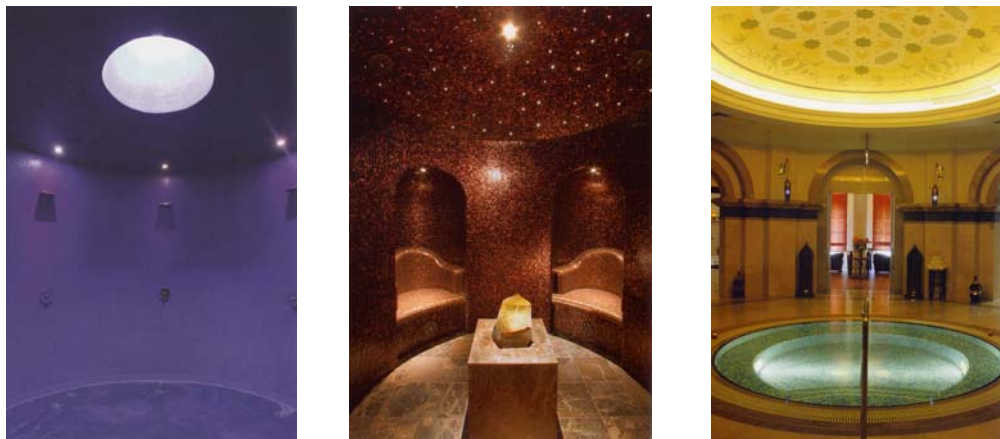


Figure 3.1.2.3

Left: Spa, The Standard Miami (2006), Shawn Hausman; Miami, FL. PhotoCrd: Martin Nicholas Kunz, *Spa Design* (Koln: Daab, 2006), 45.

Center: Spa, Oriental Spa at the Landmark (2005), Peter Remedios; Hong Kong, China. PhotoCrd: Mandarin Oriental, *Spa Design* (Koln: Daab, 2006), 257.

Right: Spa, One & Only Royal Mirage (2002), Wilson and Associates; Dubai, UAE. PhotoCrd: Martin Nicholas Kunz, *Spa Design* (Koln: Daab, 2006), 362.

The Pantheon ideal, inspired by the architectural relic, has been relatively unaltered despite its prolific reinterpretations, as illustrated in this intype. The contemporary material and lighting applications serve as mere enhancements of the original design features, and enable rotunda spaces to continually support a bathhouse approach to modern resort and spa facilities.

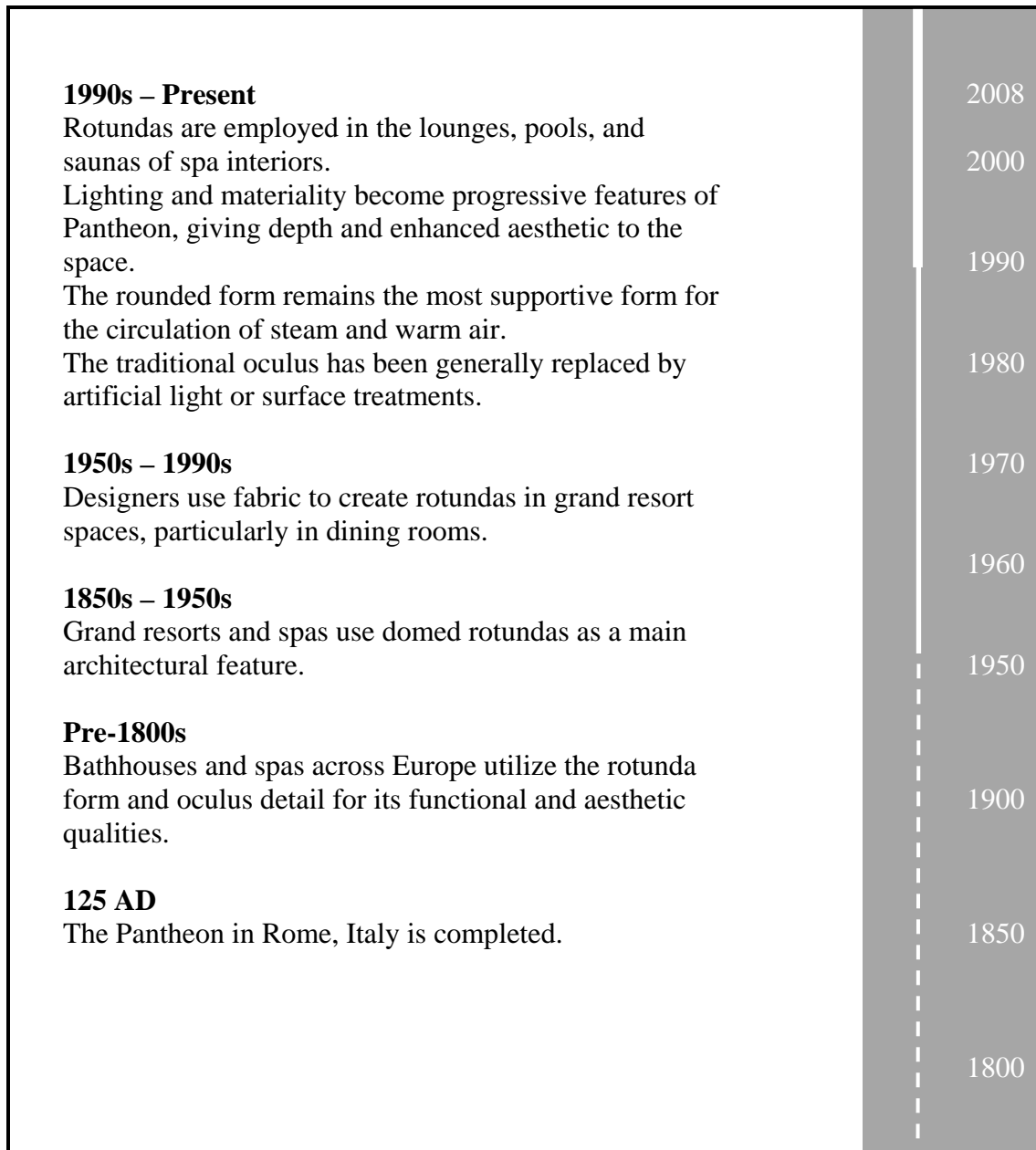


Figure 3.1.2.4 Time Analysis: Pantheon



Figure 3.1.2.5 Photographic Timeline: Pantheon

Domus Aurea (1 st century); Rome, Italy. PhotoCrd: Larry F. Ball, <i>The Domus Aurea and the Roman Architectural Revolution</i> (UK: Cambridge University Press, 2003), 215.	Lobby, Arizona Biltmore Hotel (1929), Albert Chase McArthur; Phoenix, AZ. PhotoCrd: Markow Photography; Neil Koppes, Balthazar Korab, "Four Hotels: Taken in Context," <i>Architectural Record</i> 168, no. 1 (July 1980), 118-21.	Cocktail lounge, Colony Motor Hotel (1960), Irving Salsbert, Ralph LeBlanc and Maxwell Co.; Swampscott, MA. PhotoCrd: Ernest M. Silva, "Hotel on a Hill," <i>Interior Design</i> 31, no. 8 (Aug. 1960), 88-92.	Lobby, The Palace of the Lost City (1992), WATG; Sun City, Bophuthatswana. PhotoCrd: Sun International/Ivan Muller, "African Extravaganza," <i>Hospitality Design Magazine</i> 15, no. 4 (May 1993), 38.
Restaurant, Bellagio (1998), Jerde Partnership Int'l/Atlantia Design Gp./Thomas Design Gp., "Bellagio," <i>Hospitality Design Magazine</i> 21, no. 2 (March 1999), 114.	Lobby, The Royal Towers at Atlantis (1998), WATG; Paradise Island, Bahamas. PhotoCrd: Peter Vitale, "The Royal Towers at Atlantis," <i>Hospitality Design Magazine</i> 21, no. 5 (July 1999), 59.	Lobby, Hotel Excelsior (1999), BDA srl; Rome, Italy. PhotoCrd: Jaime Ardiles-Arce, "Gold Key Winners: Suites," <i>Hospitality Design Magazine</i> 21, no. 8 (Nov. 1999), 78.	Lobby, Venetian Resort Hotel and Casino (1999), WATG; Las Vegas, NV. PhotoCrd: "Merchants of Venice," <i>Interior Design</i> 70, no. 12 (Oct. 1999), 216-17.
Steam room, ESPA Center at Victoria-Jungfrau Grand Hotel & Spa (2003), Behles & Partners; Interlaken, Switzerland. PhotoCrd: Marcus Gyger, "Swiss Haiku," <i>Hospitality Design Magazine</i> 26, no. 6 (Aug. 2004), 68-9.	Spa, Grandhotel Bellevue Gstaad (2003), Eric Reichenbach and Gottfried Hauswirth; Gstaad, Switzerland. PhotoCrd: Roland Bauer, <i>Spa Design</i> (Koln: Daab, 2006), 252.	Spa, The Standard Miami (2006), Shawn Hausman; Miami, FL. PhotoCrd: Martin Nicholas Kunz, <i>Spa Design</i> (Koln: Daab, 2006), 46-7.	
Lobby, Grand Hyatt Hotel (2006), Ai Design Group LLC; Atlanta, GA. PhotoCrd: Thomas Watkins Photography, "Casual Elegance," <i>Hotel Design Magazine</i> (Feb./March 2006), 16-19.	Pool, Willow Stream Spa at the Fairmont Banff Springs (2006), Kerry Busby Interior Design Ltd.; Calgary, AB, Canada. PhotoCrd: The Fairmont Banff Springs, "Trend Lines: Spas," <i>Hotel Design Magazine</i> (Jun./July 2006), 20.	Sauna, Tschuggen Bergoase Spa (2006), Mario Botta; Arosa, Switzerland. PhotoCrd: Enrico Cano, Foto Homberger, Pino Musi, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 22.	

Figure 3.1.2.6 Photographic Citations: Pantheon

3.1.3 Double Vision

Archetype

Double Vision



Element

Space

View

Definition

Double Vision describes the effect of a mirrored or flipped object or space produced by the interaction of light on highly reflective surfaces. In resorts and spas, the reflective medium is generally the water of indoor or outdoor pools.

Description

Double Vision identifies the phenomenon of highly reflective, smooth surfaces creating an inverse image of objects that are adjacent and perpendicular to them.³⁵ An immediate proximity between the object and reflecting surface is necessary for the

³⁵ Marta R. Méndez, "Theory Studies: Archetypical Practices of Contemporary House Design" (MA Thesis, Cornell University, 2008), 89-90.

desired result of a duplicated image within the space, thus creating the visual effect of Double Vision. Regardless of scale, whether it is skyscrapers around a lake or trellises around a fountain, “the quieted water doubles the shape of the space by illusion.”³⁶ There is no definitive end or beginning between the physical and reflected object, effectively portraying a continuum of space and infinite matter.

The technique of Double Vision originated with the use of pools, as the reflected objects surrounded the water. Roman *palestra*, or open-air gardens in courtyards, contained pools that were among the first to visually double the spatial experience, reflecting the traditional architecture, particularly the robust columns.³⁷ Ensuing Muslim and Moorish architecture, particularly the Court of the Myrtles (14th century) at the Alhambra, in Granada, Spain, used expansive reflecting pools to reflect the thin columns of ceremonial pavilions in the late 17th century.³⁸ Furthermore, in Japanese architecture, “the mirroring effect of reflected light on water’s surface has been a hallmark of the traditional Japanese water garden.”³⁹ There is an inherent verticality in Double Vision that is a result of the perpendicular relationship between architecture and water.

Although Double Vision has branched over the centuries to include glass and polished floors in residential, among other, interiors, its essence is best captured in the reflective nature of water. Exterior pools at resorts and spas that exhibit Double Vision are often incidental, mirroring trees or the architecture of the facility by coincidence. However, interior applications of Double Vision require strategy in

³⁶ Michel, *Light: The Shape of Space, Designing with Space and Light*, 48.

³⁷ Paige and Harrison, *Out of the Vapors*, 3.

³⁸ John Pile, *A History of Interior Design* (New Jersey: John Wiley & Sons, 2005), 71.

³⁹ Michel, *Light: The Shape of Space, Designing with Space and Light*, 48.

terms of what exterior views or architectural details will be reflected. Columns appear to be the most often reflected objects, similar to the Court of the Myrtles, as well as clerestory windows and the subsequent view to outside. In spaces with lower ceilings or dark furnishings, the visual elongation of the space alleviates the feeling of density. Some architects, such as the Carr Design Group, employ Double Vision in a playful manner, using the reflection of a curved handrail to create a perfect circle in the pool of the Westin Melbourne Hotel (2000) in Australia.



Figure 3.1.3.1

Left: Court of the Myrtles (14th Century); Alhambra, Granada, Spain. PhotoCrd: Encyclopedia of Britannica Online, www.britannica.com.

Right: Pool, Westin Melbourne Hotel (2000), Carr Design Group; Melbourne, Australia. PhotoCrd: Earl Carter, “Once and Again,” *Interior Design* 72, no. 3 (March 2001), S58.

Due to the necessary proximity between reflected and reflective entities, Double Vision is often a result of the Fluid Floor intype (see 3.3.1). Although there are several crossover examples, they differ as Fluid Floor places little emphasis on reflection, focusing instead on the sensory relationship between people and their surroundings, particularly the verticality of a space. There are rarely windows or natural light in examples of Fluid Floor, and encircling architecture is solid and stoic. Double Vision occurs in confined spaces with visual stimuli along the perimeter of the water, using optical illusion to impart spatial intervention.

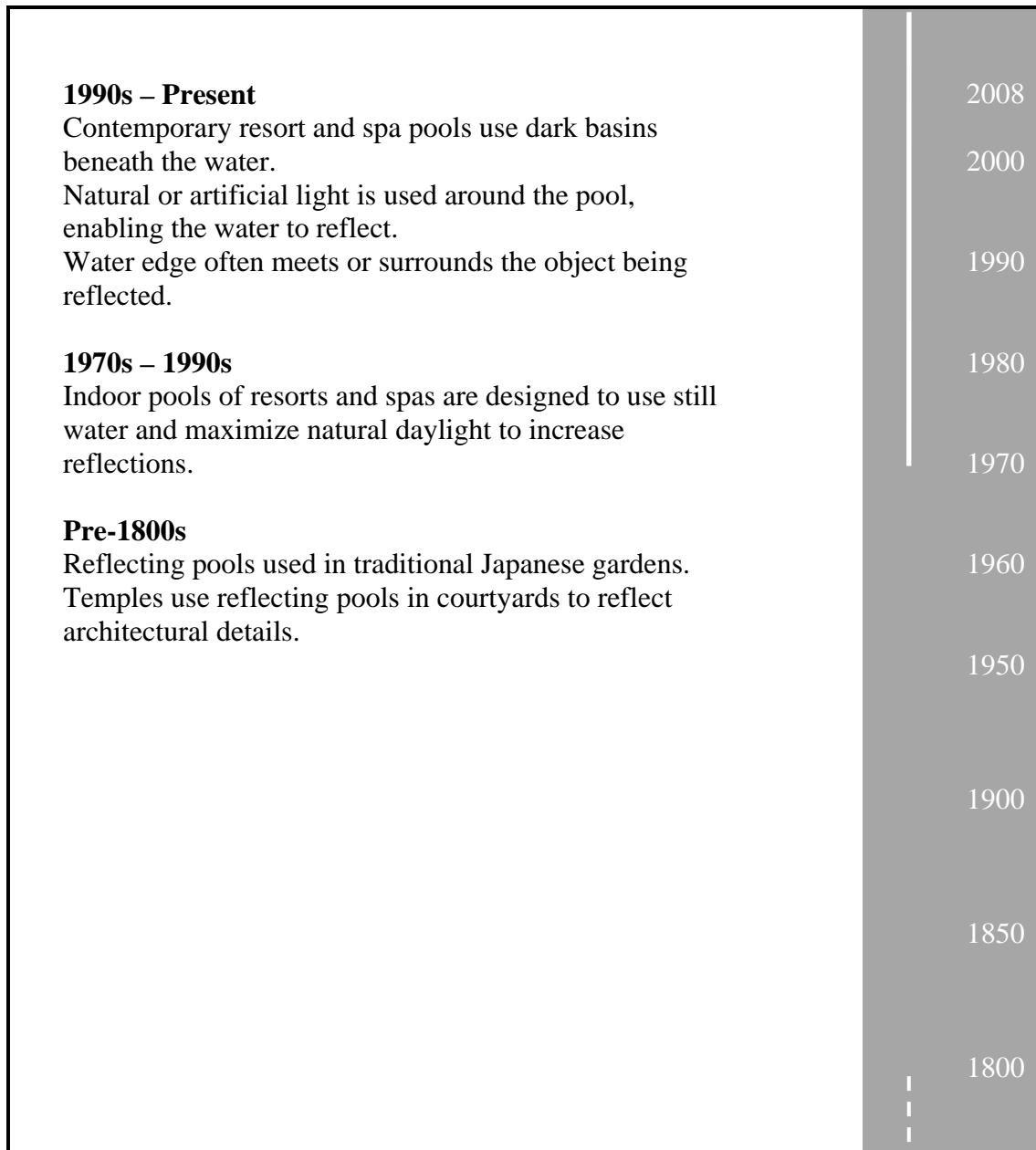


Figure 3.1.3.2 Time Analysis: Double Vision



Figure 3.1.3.3 Photographic Timeline: Double Vision

Pool, Hotel Marina Palace (1978), Turku, Finland. PhotoCrd: <i>Interiors 2nd Book of Hotels</i> (New York: Whitney Library of Design, 1978), 81.	Pool, Hotel Premier Minowa (1990), Fukushima, Japan. PhotoCrd: <i>Resort Hotels: Architecture and Interiors</i> (Tokyo: Sigma Union, 1990), 131.	Spa, Manila Diamond Hotel (1994), Hirsch Bedner; Philippines. PhotoCrd: Robert Miller, "The Manila Diamond Hotel," <i>Interiors</i> 153, no. 11 (Nov. 1994), 63-9.
Corridor, Therme Vals (1996), Peter Zumthor; Vals, Switzerland. PhotoCrd: Henry Pierre Schultz, "Primal Therapy," <i>Architectural Record</i> 202, no. 1206 (Aug. 1997), 45, 47-9.	Pool, W Sydney (2000), W and Westin design; Sydney, Australia. PhotoCrd: Starwood Hotels and Resorts, "Starwood's Star Turn," <i>Interior Design</i> 74, no. 3 (March 2003), 246.	Pool, Cotswolds Hotel and Spa (2002), De Matos Storey Ryan; Cowley Manor, UK. PhotoCrd: Ken Hayden, "Cotswolds Cool," <i>Interior Design</i> 73, no. 10 (Oct. 2002), 232.
Pool, 7 Sources Beauty and Spa at Lenkerhof (2002) Raumforum, Balmer, and Krieg; Lenk, Switzerland. PhotoCrd: Michael Reinhardt, <i>Spa Design</i> (Koln: Daab, 2006), 243.	Corridor, Park Hotel Weggis (2002), Aldoplan AG; Switzerland. PhotoCrd: Fabrik Studios, <i>Spa Design</i> (Koln: Daab, 2006), 26.	Pool, Vigilius Mountain Resort (2004), Studio Thun; South Tyrol, Italy. PhotoCrd: Design Hotels, "Sleeping in Style," <i>Architectural Record</i> 192, no. 8 (Aug. 2004), 138.
Pool, Four Seasons Hotel (2005), Zsigmond Quittner and József Vágó; Budapest, Hungary. PhotoCrd: Douglas Friedman, "Once Upon a Palace," <i>Interior Design</i> 76, no. 8 (June 2005), 244.	Pool, Hotel Remota (2006), German del Sol; Puerto Natales, Chile. PhotoCrd: Macduff Everton, "Artful Lodgers," <i>Architectural Record</i> 194, no. 12 (Dec. 2006), 140-41.	Spa, Dolder Grand (2008), Foster + Partners and United Designers; Zurich, Switzerland. PhotoCrd: Dolder Grand, "The Dolder, Bolder," <i>Interior Design</i> 79, no. 8 (June 2008), 274.

Figure 3.1.3.4 Photographic Citations: Double Vision

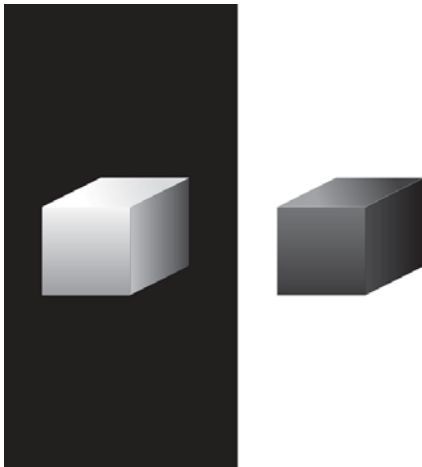
3.2 Color

Color is a rudimentary element in design—even the deliberate absence of color can define the interior space. Washes of color applied with lighting intensify the spatial experience as walls, furniture, and patrons, alike, are bathed in a hued glow. The following four intypes reflect the most dominant applications of color in resort and spa design.

3.2.1 Black White

Archetype

Black White



Element

Color

Furnishing

Definition

Black White describes an interior space that is limited to a black and white palette for the floor, wall, ceiling planes and furnishings.

Description

The pairing of black and white pigments in art and architecture is a timeless representation of duality; male and female, day and night, and the Chinese philosophy of yin and yang. Chiaroscuro (Italian for light-dark) has been a conceptual approach and technique since the Renaissance period, and artists and designers have used it over the centuries to add dimension and drama to a composition, and in interior design particularly, “high-contrast juxtapositions reinforce the function of the space.”⁴⁰

Contemporary Black White interiors, initially explored by Jasmin Cho in Restaurant Intypes, may be credited to Charles Rennie Mackintosh and the Arts and Crafts movement of the late 19th century. Mackintosh’s training in art, architecture, and design is evident in his use of the dual colors to define space and furnishings.⁴¹ As preface to an exploration of color, Gerhard Mack asserts that the black white duality “... was at one and the same time a means of cleansing oneself of the all-pervasive yet watered-down baroque of Danubian Vienna, and a way of emphasizing clarity of form.”⁴²

Subsequently, the Bauhaus design movement of the 1920s eschewed the aesthetic of the Arts and Crafts and Art Deco movements, omitting pastels and bright colors of the

⁴⁰ Robert F. Ladau, Brent K. Smith, and Jennifer Place, *Color in Interior Design and Architecture* (New York: Van Nostrand Reinhold, 1989), 2.

⁴¹ Jasmin Cho, “Theory Studies: Archetypical Practices of Contemporary Restaurant Design” (MA Thesis, Cornell University, 2008), 11.

⁴² Gerhard Mack, Foreword to *Colors* (Blaricum, The Netherlands: V+K Publishing, 2001), 7.

previous decades in favor of neutral colors, such as black, white, grey, and minimal application of primary colors. Discrete accents of red and yellow are utilized in contemporary Black White interiors, in a manner similar to that of the Bauhaus era, such as Gerrit Rietveld's Schröder House (1925). Minimalist and dichromatic Bauhaus architecture and furnishings, such as Le Corbusier's chaise lounge (1928), are often present in contemporary hospitality interiors. Designers of the industrial aesthetic appreciated that such colors were easy to mass produce and restrained applications sufficed in making forms "stand out, space, turn, twist, lighten or darken."⁴³



Figure 3.2.1.1

Left: Corbusier Chaise Lounge in Guestroom, Carneros Inn (2003), Shopworks and William Rawn Associates; Napa Valley, CA. PhotoCrd: Art Gray and Mark Hundley, "Homegrown," *Interior Design* 76, no. 2 (Feb. 2005), 200.

Right: Spa Lounge, Estrella at the Viceroy (2003), KWID; Palm Springs, CA. PhotoCrd: Grey Crawford, "Made in the Shade," *Interior Design* 74, no. 3 (March 2003), 216.

The defined simplicity of Black White has pervaded hospitality design through much of the 20th century, particularly in modern, post-modern, and contemporary

⁴³ Ladau, Smith, and Place, *Color in Interior Design and Architecture*, 68.

establishments. In describing and interpreting Black White resort and spa interiors, the underlying motives, along with aesthetics, are usually discussed, such as for a hotel in Reykjavik, Iceland, as “the unadorned, masculine space in polished black...finds its feminine counterpart in the stark white dimpled mural that runs alongside the glass roof of the restaurant.”⁴⁴ Black White is commonly used in urban resorts and spas, as a way of refining and making more sophisticated large-scale interiors that may accommodate thousands of people in a short time period. THEhotel (2004) in the Mandalay Bay in Las Vegas, Nevada, uses Black White in the lobby space, via furnishings and dynamic architectural details. First-hand experience at THEhotel has illustrated that this effect, along with the lighting, scale, and alignment of the space, inspires a cadence and awed solemnity among those who pass through.



Figure 3.2.1.2

Lobby, THEhotel (2004), Dougall Design Associates; Las Vegas, NV. PhotoCrd: Dennis Anderson, “Work of Art,” *Hospitality Design Magazine* 26, no. 8 (Nov. 2004), 85.

⁴⁴ Kimberly Bradley, ed., *Design Hotels Yearbook 08* (Berlin: Design Hotels AG, 2008), 255.

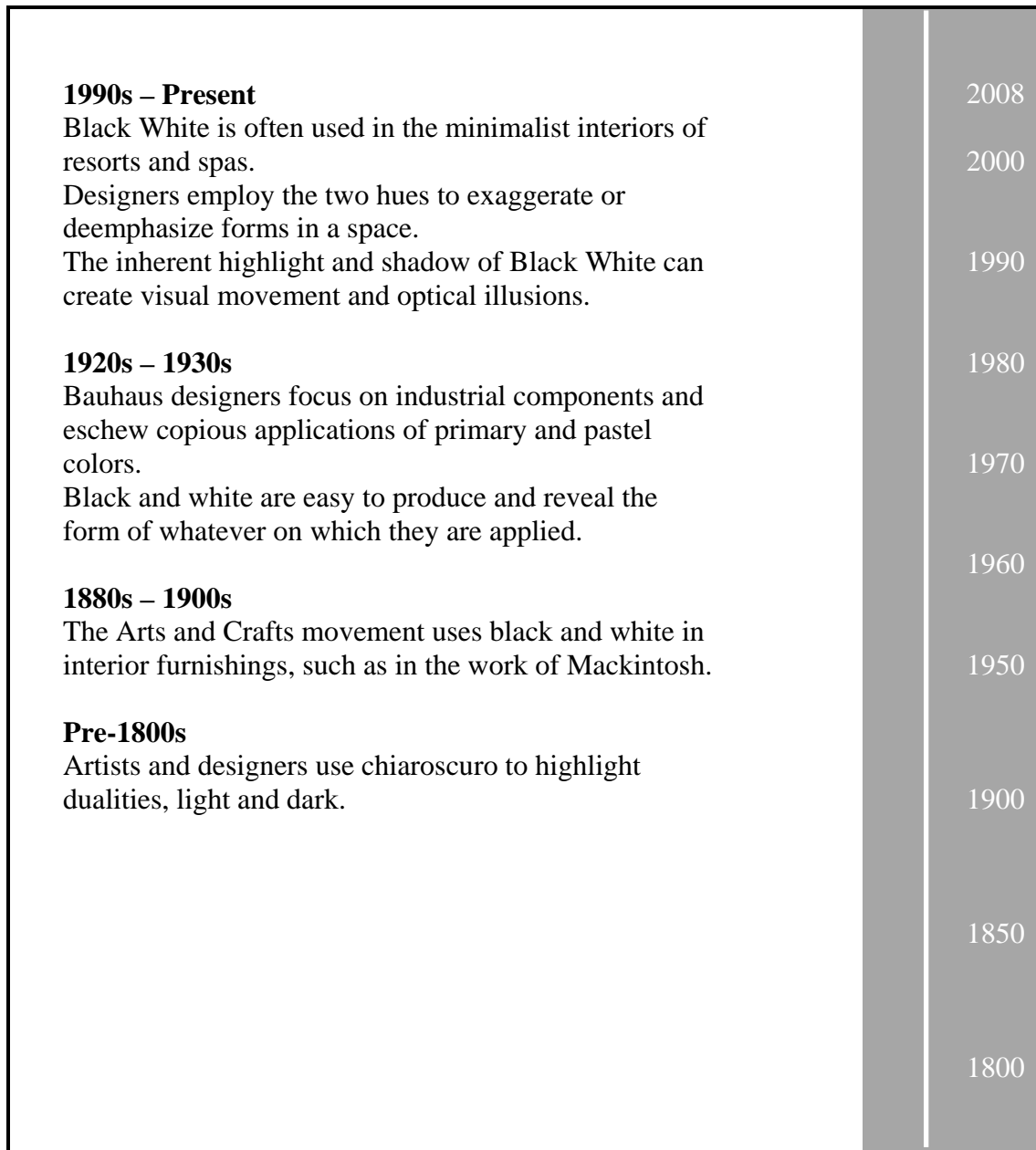


Figure 3.1.2.3 Time Analysis: Black White



Figure 3.1.2.4 Photographic Timeline: Black White

Dining room, Sans Souci Hotel and Spa (year), Clifton Yap/Lane Pettigrew Karp; Ocho Rios, Jamaica. PhotoCrd: Donna Day, "Island Jewel," <i>Interiors</i> 151, no. 7 (July 1992), 70-1.	Dining room, The Hempel (1996), Anouska Hempel; London, UK. PhotoCrd: Gunnar Knechtel, <i>Ultimate Hotel Design</i> (Barcelona: LOFT Publications, 2004), 519.	Indoor pool, Therme Vals (1996), Peter Zumthor; Vals, Switzerland. PhotoCrd: Henry Pierre Schultz, "Primal Therapy," <i>Architectural Record</i> 202, no. 1206 (Aug. 1997), 45, 47-9.	Lounge, St. Paul Hotel (2001), Carlos Aparicio and Ana Borallo; Montreal, Canada. PhotoCrd: Jean Blais, <i>Ultimate Hotel Design</i> (Barcelona: LOFT Publications, 2004), 46.
Lounge, Estrella at the Viceroy (2003), KWID; Palm Springs, CA. PhotoCrd: Grey Crawford, "Made in the Shade," <i>Interior Design</i> 74, no. 3 (March 2003), 216-17, 219.	Great room, Carneros Inn (2003), Shopworks and William Rawn Associates; Napa Valley, CA. PhotoCrd: Art Gray and Mark Hundley, "Homegrown," <i>Interior Design</i> 76, no. 2 (Feb. 2005), 200-04.		Spa, Sedona Rouge Hotel and Spa (2005), Pahana known, Architects; Sedona, AZ. PhotoCrd: Dennis Andrews Photography, "Stylish Seclusion," <i>Hotel Design Magazine</i> (June/July 2006), 6.
Lounge, Spa at Red Rock (2006), Architropolis Corporation; Las Vegas, NV. PhotoCrd: Rachel Goldfarb, 2008.	Guest room, Mondrian (2007), Benjamin Noriega-Ortiz; Scottsdale, AZ. PhotoCrd: Ken Hayden, "In the Beginning..." <i>Interior Design</i> 78, no. 8 (June 2007), 208-09, 12.	Spa, Dolder Grand (2008), Foster + Partners and United Designers; Zurich, Switzerland. PhotoCrd: Dolder Grand, "The Dolder, Bolder," <i>Interior Design</i> 79, no. 8 (June 2008), 274.	

Figure 3.1.2.5 Photographic Citations: Black White

3.2.2 White Out

Archetype

White Out



Element

Color

Space

Definition

White Out describes a space in which all planar surfaces (wall, ceiling, and floor), furnishings and furniture are a bleached, bright white.

Description

White Out is an evolution of the White Box as originated as a “clean envelope” in a 1927 German housing exposition that called for a bare white architecture. However, the proliferation of White Box, and ensuing development of White Out, followed an influential 1930 MoMA exhibition which secured it as a museum aesthetic.⁴⁵ Artist

⁴⁵ Méndez, “Theory Studies: Archetypical Practices of Contemporary House Design,” 130-33.

and critic Brian O'Doherty, author of *Inside the White Cube*, is credited for his discussion of the vast vacuum that is the white cube, an “unshadowed, white, clean, artificial” space in which time and reality are suspended.⁴⁶ However, prior to Brian O'Doherty delving into the classification of the White Cube, artists were already beginning to question the boundaries of the white space, thus introducing the concept of White Out. The work of Michael Asher, *Untitled (White Room)* (1969), was an artistic installation that enveloped patrons in “a completely white room that was transformed through sound and lighting effects. The room seemed to pulsate and exist without defined corners.”⁴⁷

Supporting this notion are the words of Richard Meier, who states that “between the sea of consciousness and earth’s vast materiality lies this ever-changing line of white. White is the light, the medium of understanding and transformative power.”⁴⁸ What was originally designed as a numb environment in which to view art has transformed in the last thirty years to include hotel and spa environments. As resort interiors shed layers of ornamentation and embrace this modern aesthetic, they adopt an ingenuity of form, a divergence from the white cube simplicity categorized by art galleries, museums, and retail environments within which one is meant to interact solely with the object(s) on display, be it a Cubist painting or couture garment.

Resort and spa interiors are modified white cubes that treat the patron as art.

O'Doherty asserts that, “the work is isolated from everything that would detract from

⁴⁶ Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Santa Monica: The Lapis Press, 1986), 15.

⁴⁷ Anne Farrell, ed., *Blurring the Boundaries: Installation Art 1969-1996* (San Diego: Museum of Contemporary Art, 1997), 82.

⁴⁸ Richard Meier, quoted according to Philip Jodidio, Richard Meier, Cologne 1995 in Gerhard Mack, Foreword to *Colors* (Blaricum, The Netherlands: V+K Publishing, 2001), 7.

its own evaluation of itself.”⁴⁹ White materials “allow the building and its structures to recede into the background and direct the focus to the energy and activity within the space.”⁵⁰ In an environment designated as a sanctuary for self-reflection, relaxation, and healing, all aspects of the space, including lighting and furnishings, must support the ‘tabla rasa’ ideal. Natural or artificial full-spectrum lighting, juxtaposed with blue, pink, or yellow accent lighting, are used to soften the planes of the white interior, as well as offer the most flattering illumination for human skin tones. Natural and mimicking sources of sunlight have also been demonstrated to reduce stress and improve mood, contributing to the concentrated experience of celebrating oneself against a backdrop of nothingness. Light sources are imbedded and contribute to a glowing plane effect, as opposed to point sources with piercing intensity. In his hospitality interiors throughout Turkey, Eren Talu’s “use of the color white throughout, which represents purity, acts as a kind of backdrop against which guests can add their own tone or personality to the design.”⁵¹ His washes of pink, yellow, and blue light allow the playfulness of light to add dimension to the space.

Previous decades, from 1980-2000, saw more static white interiors constructed of traditional materials such as stucco, tile, wood, and matte textiles. Such materials, and their applications, strongly support the White Box paradigm as introduced by Brian O’Doherty, and elaborated upon in Leah Scolere’s *Contemporary Retail Design* intypes, as Scolere recognizes the entrance of colored light.⁵²

Based on the definitions of White Box and White Out and recognition of lighting as an important element in the latter, I argue that Julie Yang’s examples of White Box, in

⁴⁹ O’Doherty, *Inside the White Cube*, 14

⁵⁰ Bradley, ed., *Design Hotels Yearbook 08*, 205.

⁵¹ Bradley, ed., *Design Hotels Yearbook 08*, 465.

⁵² Leah Scolere, “Theory Studies: Contemporary Retail Design” (MA Thesis, Cornell University, 2004).

her *Contemporary Boutique Hotel Design* intypes, particularly the Hempel Hotel where Yang describes a “...room has a bathroom that is entirely white except the tap water that is illuminated by fiber optics,” are actually applicable to White Out.⁵³



Figure 3.2.2.1

Guest room, Hillside SU (2003), Eren Talu; Antalya, Turkey. PhotoCrd: Ken Hayden, “Turkish Delight,” *Interior Design* 74, no. 9 (July 2003): 185, 187-88.

Only in the most recent years has materiality and lighting become the predominant elements of White Box, thus transforming the defined intype into White Out. The playful expressions of White Out, via amorphous, white plexiglass forms, bleached metals, and translucent glass on all planar surfaces is perhaps best exemplified by Jean Nouvel’s Hotel Puerta America (2005) in Madrid, Spain, with rooms designed by Zaha Hadid, among others. Derived from the static, traditionally designed, all-white guestroom model of Philippe Starck’s Delano Hotel in Miami Beach, Florida, the fluid forms and absent colors of White Out create petite, undulating interiors that enable guests’ minds to roam freely.

⁵³ Herbert Ypma, *Hip Hotels: City* (New York: Thames & Hudson, 2001), 89.



Figure 3.2.2.2

Left: Guestroom, Hotel Puerta America (2005), Zaha Hadid; Madrid, Spain. PhotoCrd: Rafael Vargas, Hoteles Silken, www.hoteles-silken.com.

Right: Guestroom, The Delano (1995), Philippe Starck; Miami Beach, FL. PhotoCrd: Walter Smalling, "The Delano," *Interior Design* 66, no. 12 (Oct. 1995), 94-5, 99.

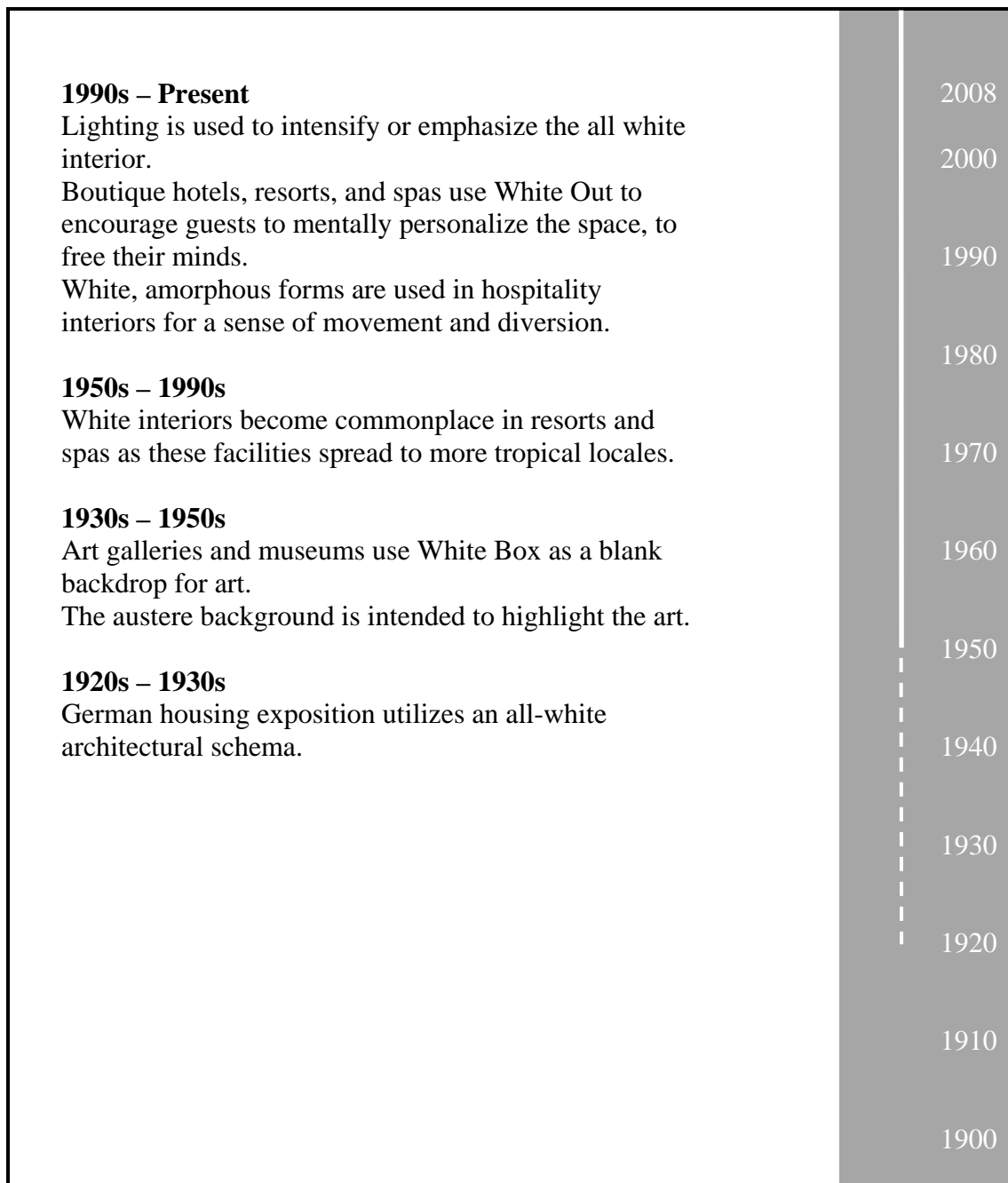


Figure 3.2.2.3 Time Analysis: White Out

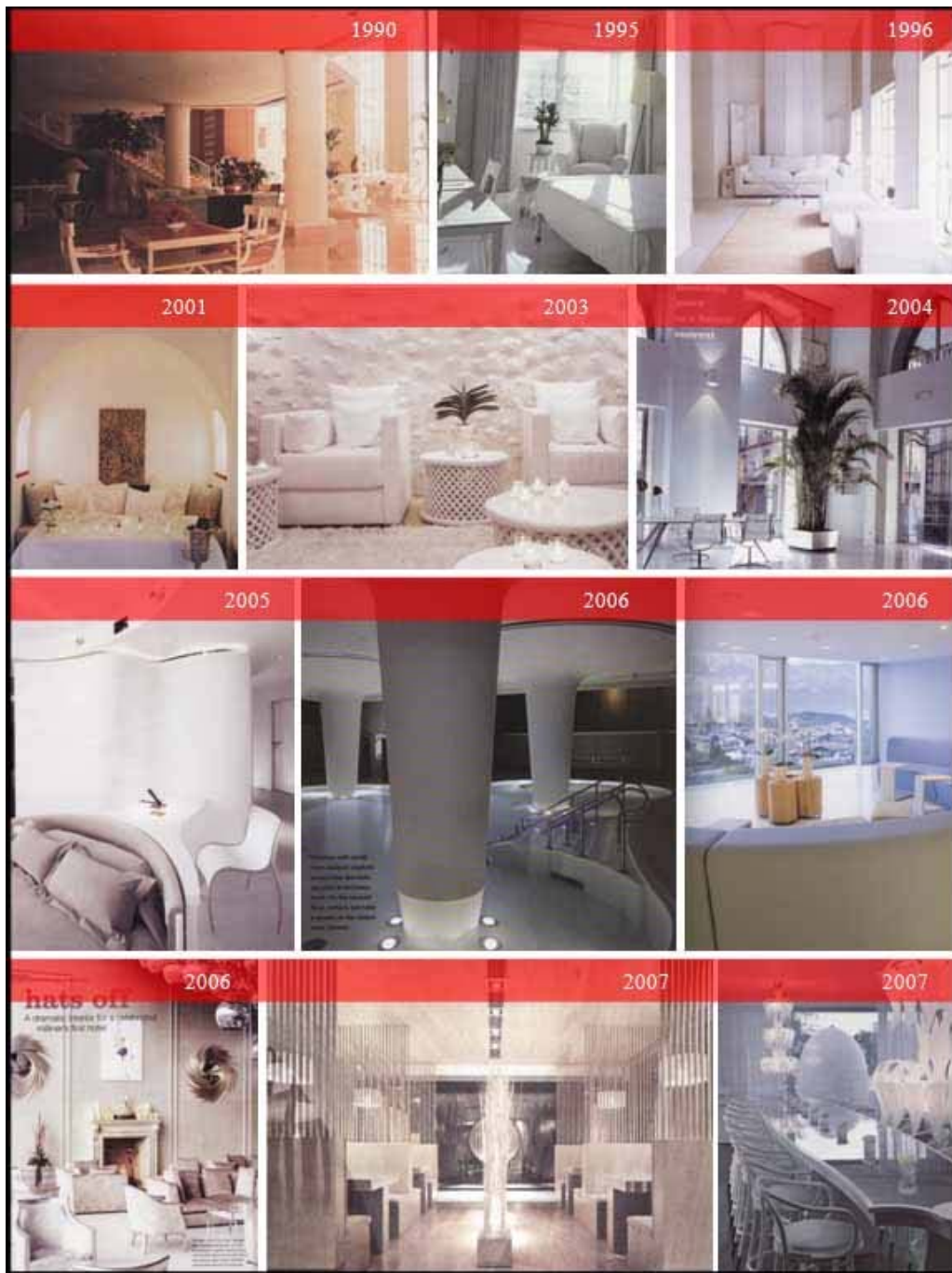


Figure 3.2.2.4 Photographic Timeline: White Out

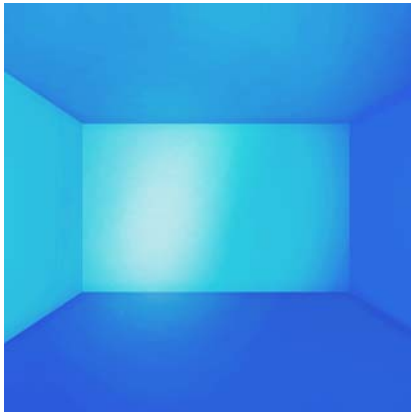
Lobby, Cheju Shilla Hotel (1990), WATG; South Korea. PhotoCrd: Shilla Hotel Company, "Mediterranean Korea," <i>Interiors</i> 152, 11 Nov. 1993), 52.	Guest room, Delano Hotel (1995), Philippe Starck; Miami Beach, FL. PhotoCrd: Michael Mundy, "It Takes a Village," <i>Interior Design</i> 70, no. 1 (Jan. 1999), 201.	The Hempel (1996), Anouska Hempel; London, UK. PhotoCrd: "Hotels as Hip as Thou," <i>Hospitality Design Magazine</i> 21, no. 5 (July 1999), 51.
Dining room, Madison Resort (2001), BAMO; Carmelo, Uruguay. PhotoCrd: Oberto Gili, "International Appeal," <i>Interior Design</i> 72, no. 1 (Jan. 2001), 206.	Lobby, Huntley Hotel (2003), RTK Architects and Thomas Schoos Design, Inc.; Santa Monica, CA. PhotoCrd: Jonathan Rouse, "California Dreamin'," <i>Hospitality Design Magazine</i> 28, no. 1 (Jan. 2006), 71.	Lobby, Hospes Amerigo (2004), Hospes Design and Elvira Blanco; Alicante, Spain. PhotoCrd: Hospes Hotels, "Divine Inspiration," <i>Hospitality Design Magazine</i> 28, no. 1 (Jan. 2006), 64.
Guest room, Hotel Puerta America (2005), Jean Nouvel; Madrid, Spain. PhotoCrd: Rafael Vargas, "Womb with a View," <i>Hospitality Design Magazine</i> 27, no. 8 (Nov. 2005), 89-93.	Pool, Bath Spa (2006), Nicholas Grimshaw + Partners; Bath, UK. PhotoCrd: Edmund Sumner/View Pictures, "Bath Spa," <i>Architectural Record</i> 192, no. 2 (Feb. 2004), 117-21.	Lounge, Lanserhof (2006), Regina Dahmen-Ingenhoven; Lans, Austria. PhotoCrd: Holger Knauf, <i>Spa Design</i> (Koln: Daab, 2006), 101.
Lobby, g Hotel (2006), Douglas Wallace and Philip Treacy; Galway, Ireland. PhotoCrd: g Hotel, "Hats Off," <i>Hospitality Design Magazine</i> 29, no. 2 (March 2007), 90.	Restaurant, Shangri-La Hotel (2007), CL3 Architects; Beijing, China. PhotoCrd: Eddie Siu, "Asian Fusion," <i>Interior Design</i> 78, no. 8 (June 2007), 219-24.	Dining room, Mondrian (2007), Benjamin Noriega-Ortiz; Scottsdale, AZ. PhotoCrd: Ken Hayden, "In the Beginning...", <i>Interior Design</i> 78, no. 8 (June 2007), 208-09, 12.

Figure 3.2.2.5 Photographic Citations: White Out

3.2.3 Blue Moon

Archetype

Blue Moon



Element

Color

Space

Definition

Blue Moon describes a space filled with a neon blue light that creates a sensation of submersion in water, often used in spaces where physical water is absent.

Description

The color element of Blue Moon existed prior to the employment of electric light, as rich tones of blue were commonly used in interiors dating back centuries. Because of the quick vibration and short wavelengths of the color blue, it is associated with airiness and fluidity, calm and tranquility, as “time is perceived as passing more

slowly in a blue room.”⁵⁴ Washes of blue are thus utilized most often in interiors that attempt to alleviate stress and impart relaxation and serenity.

Furnishing spaces in blue was an early strategy of creating calm interiors that were used for leisure. The Chiswick House, built and owned by Lord Burlington circa 1730, is one of the earliest recorded interiors to feature an entirely blue room, aptly titled the Blue Velvet Room. The walls, ceiling, and furniture of the room were swathed in blue velvet, and the three windows were dressed with sapphire-hued window treatments. It is surmised, based on the size of the room and the texture and color of the furnishings that “the Blue Velvet Room probably served as a private study and meeting place for Lord Burlington’s close friends.”⁵⁵



Figure 3.2.3.1

Blue Velvet Room, Chiswick House (1729), Lord Burlington; London, UK. PhotoCrd: English Heritage Prints, www.englishheritageprints.com

⁵⁴ Ladau, Smith, and Place, *Color in Interior Design and Architecture*, 86.

⁵⁵ T.S. Rosoman, “The Decoration and Use of the Principal Apartments of Chiswick House, 1727-70,” *The Burlington Magazine* 127, no. 991 (Oct. 1985), 668.

The notion of filling space with a blue hue was further developed during the early 20th century, as bathhouses were reestablished as public centers of health and rejuvenation. Architects George Mann and Eugene John Stern introduced “an enormous skylight with art glass panels in an aquatic motif” to the Fordyce Bathhouse during its 1915 renovation.⁵⁶ Although stained glass was discovered much earlier, the size and tone of the skylight filtered sunlight in a manner that filled the space with blue-tinged light, effectively setting the precedent for contemporary Blue Moon interiors.

The desired effect of blue light-filled rooms was later captured and manipulated, particularly during the Art Deco movement of the 1930s, as designers began to explore the concealment of lighting in soffits and ceilings, utilizing indirect lighting to create a glowing effect. The advent of neon lighting, previously used only in signage, began to intermix with incandescent lighting to create decorative effects.⁵⁷

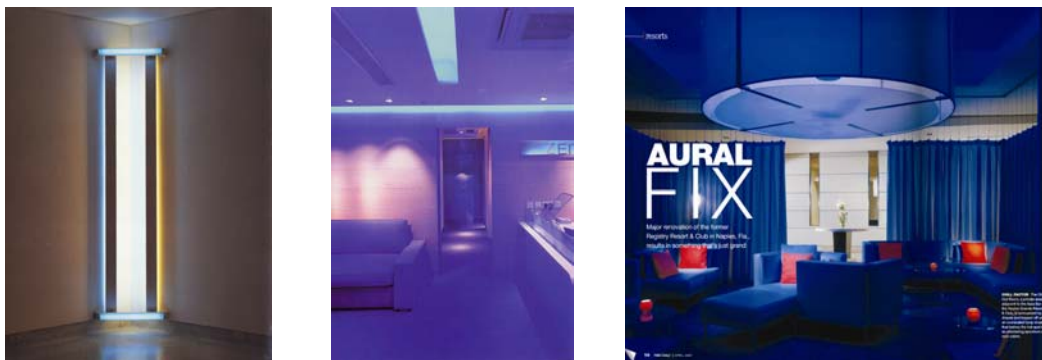


Figure 3.2.3.2

Left: *Untitled (to Marianne)* (1970), Dan Flavin; San Diego Museum of Contemporary Art. PhotoCrd: Philip Scholz Rittermann, *Blurring the Boundaries: Installation Art* (San Diego Museum of Contemporary Art, 1997), 42.

Center: Lounge, Zenana (2005), Joseph Sy and Associates; Hong Kong, China. PhotoCrd: Joseph Sy, *Spa Design* (Koln: Daab, 2006), 334.

Right: Lounge, Naples Grand Resort and Club (2007), Barry Design Associates; Naples, FL. PhotoCrd: Milroy & McAleer Photography, “Aural Fix,” *Hotel Design Magazine* (April 2007), 10-14.

⁵⁶ Paige and Harrison, *Out of the Vapors*, 191.

⁵⁷ John Pile, *A History of Interior*, 360.

The enticement and fluidity of blue light further captured the attention of artists and designers during the mid-20th century, as the light was harnessed as a method of spatial intervention. A 1970 installation by artist Dan Flavin, *Untitled (to Marianne)*, captured the quality of blue fluorescence, as “the horizontal bands of blue light appear to liquefy the floor. Flavin’s installation simply, yet powerfully, envelops the viewer with the ambient effects of color and light.”⁵⁸

The prolific usage of blue light in resort and spa interiors is considered a positive stimulation, as it echoes the cleansing properties of water. In Ayurvedic medicine, a holistic approach often utilized in New Age spa facilities, turquoise and aquamarine shades are associated with the regulation of the immune system, namely the quelling of infections and ailments. The nude body and mind are most open to absorb the restorative properties of blue pigment and light, as illustrated by the use of blue in spa and resort environments.⁵⁹ In areas where water is absent, such as guestrooms, lounges, and reception areas, the use of blue light suggests the healing properties of relaxation, often foreshadowing the physical and mental treatments that a patron may experience while in the spa. Shades range in Blue Moon from medicinal turquoise to luxurious cobalt and theatrical violet, imparting the purpose and desired effect of the space. At the Red Rock Spa (2006) in Las Vegas, the spa corridor is lit solely by daylight and variable blue accent lighting from beneath a water feature. As the corridor is a transition zone between the locker rooms and treatment rooms, differing blue hues are used to convey past and present experiences within the spa. Blue Moon is a powerful intervention to interior space that effectively alleviates stress and transports the mind and body through a haven of spatial serenity.

⁵⁸ Farrell, ed., *Blurring the Boundaries: Installation Art 1969-1996*, 43.

⁵⁹ Catherine Cummings, *Color Healing Home* (London: Mitchell Beazley, 2000), 66.

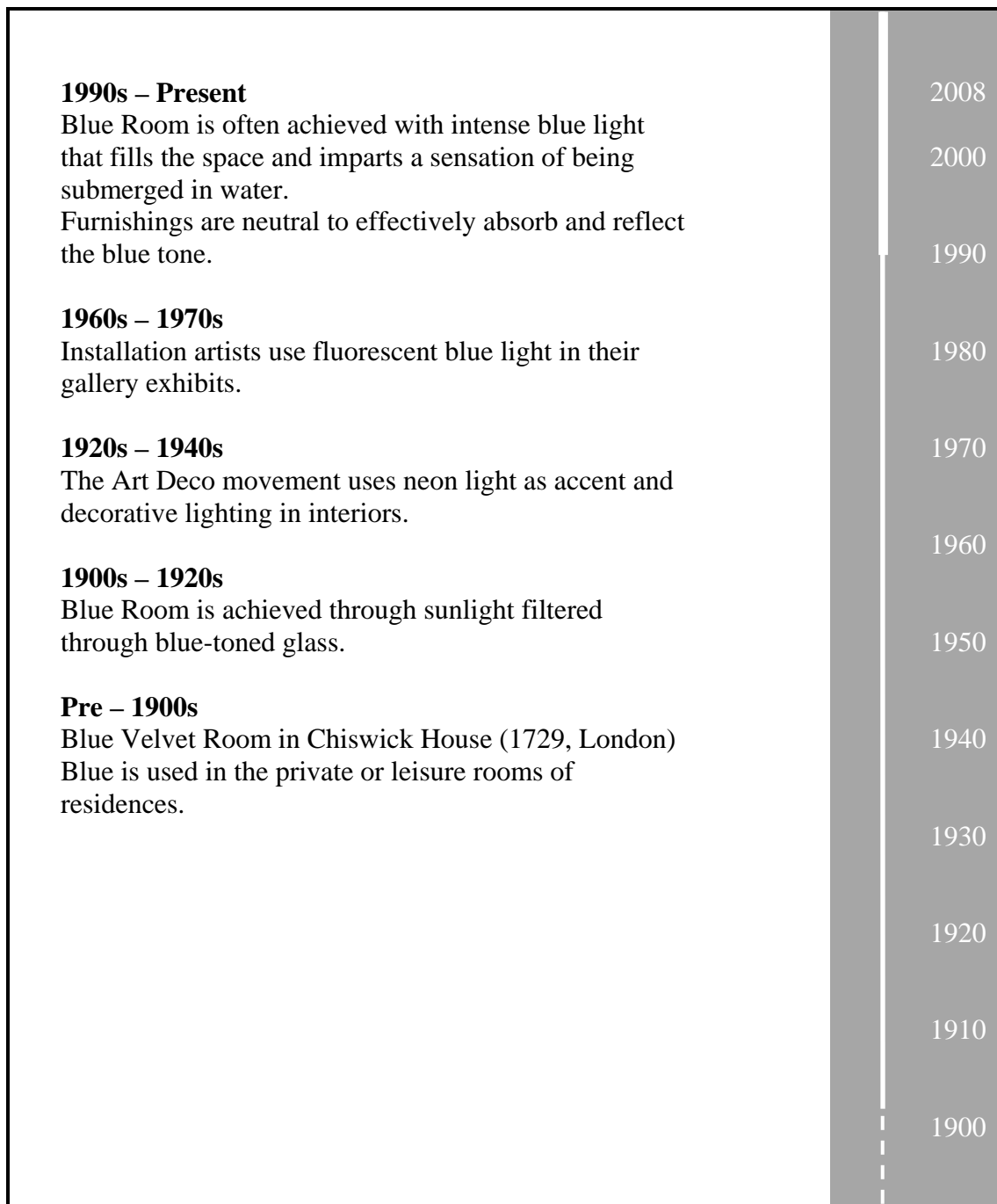


Figure 3.2.3.3 Time Analysis: Blue Moon



Figure 3.2.3.4 Photographic Timeline: Blue Moon

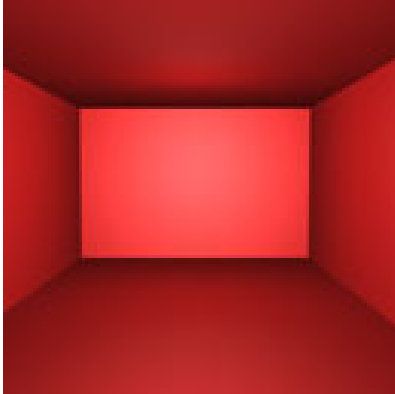
Restaurant, Resort at Squaw Creek (1991), SMWM; Lake Tahoe, CA. PhotoCrd: Chas McGrath, "A Timeless Resort," <i>Interiors</i> 150, no. 15 (Oct. 1991), 68-71.	Pool, Black Spa (2000), Wolfgang Poschol, Thomas Thum Architects; Kitzbuhel, Austria. PhotoCrd: Paul Ott, <i>New Hotels</i> (New York: Harper Design International, 2003), 101.	Spa, Dusseldorf Seestern (2001), Schneider + Schumacher; Germany. PhotoCrd: Jorg Hempel, <i>Ultimate Hotel Design</i> (Barcelona: LOFT Publications, 2004), 335.
Pool, Cotswolds Hotel and Spa (2002), De Matos Storey Ryan; Cowley Manor, UK. PhotoCrd: David Grandorge, "Underground Waters," <i>Architectural Review</i> 214, no. 1275 (May 2003), 87.	Spa, Boscolo Hotel Aleph (2003), Adam Tihany; Rome, Italy. PhotoCrd: Ken Hayden, "Sinfully Luxurious," <i>Interior Design</i> 74, no. 12 (Oct. 2003), 232.	Corridor, Blue Medical Beauty Spa (2004), Michael Marquez; Sherman Oaks, CA. PhotoCrd: Ayola Photography, <i>Spa Design</i> (Koln: Daab, 2006), 188.
Lounge, Spa at Red Rock (2006), Architropolis Corporation; Las Vegas, NV. PhotoCrd: Rachel Goldfarb, 2008.	Pool, Bath Spa (2006), Nicholas Grimshaw + Partners; Bath, UK. PhotoCrd: Edmund Sumner/View Pictures, "Bath Spa," <i>Architectural Record</i> 192, no. 2 (Feb. 2004), 117-21.	Pool, Therme Bad Aibling (2007), Behnisch Architekten; Bad Aibling, Germany. PhotoCrd: Torben Eskerod and Adam Mork, "Bubble Bath," <i>Interior Design</i> 79, no. 2 (Feb. 2008), 184-7.

Figure 3.2.3.5 Photographic Citations: Blue Moon

3.2.4 Red Room

Archetype

Red Room



Element

Color

Space

Definition

Red Room, one of the oldest European archetypes, defines a room in which all walls are rendered in a monochromatic red, a technique often used to create contrast and autonomy between one room and another. In resorts and spas, Red Room is generally a space filled with a vibrant red light; surfaces are neutral to successfully absorb and emit the red light.

Description

The color red spans historical eras and cultural sects as a primary hue that imparts power, passion, and a direct visual reference to blood, as houses of worship, namely churches, and royal courts utilized red in clothing, tapestries, and furnishings. Joori

Suh explains in her Museum Briefs that a Red Room is one in which most of the surfaces are adorned in red, and the effect “demands attention and creates excitement.”⁶⁰ Various artists of the 18th and 19th centuries captured the visual power of Red Room, namely Henri Matisse in *The Red Room* (1908) and *The Red Studio* (1911) and, later, Josef Albers in his series *Study for the Homage to the Square* (c. 1950-1970), not just as a gallery canvas in which to display art, but as a captivating subject matter.



Figure 3.2.4.1

Left: *The Red Room* (1908), Henri Matisse. PhotoCrd: www.abm-enterprises.net/redroom.htm.

Center: *The Red Studio* (1911), Henri Matisse. PhotoCrd: www.moma.org.

Right: *Homage to the Square: Broad Call* (1967), Josef Albers. PhotoCrd: www.moma.org.

The cultural significance of the color red expanded during the 18th century with the advent Red Light Districts and cabarets across America and Europe. For example the iconic windmill atop the Moulin Rouge (1889) in Paris is scarlet-hued, suggesting the nature of the building to visitors and locals, alike. Initially, red became visually synonymous with venues of prostitution as railroad workers would leave their red lanterns on the porches of the brothels they employed.⁶¹ The term ‘Red Light District’

⁶⁰ Joori Suh, “Theory Studies: Contemporary Museum Design” (MA Thesis, Cornell University, 2004), 23.

⁶¹ Paul Vallely, “A Brief History of Brothels,” *The Independent (London)*, Jan. 21, 2006.

was further developed by the collective red glow of grouped brothels that used electric light tinged red with lampshades and draped fabric.⁶²



Figure 3.2.4.2

Left: Red Room, The White House (1792), James Hoban; Washington, D.C. PhotoCrd: “Red Room,” White House Museum, <http://www.whitehousemuseum.org>.

Right: Red Velvet Room, Chiswick House (1729), Lord Burlington; London, UK. PhotoCrd: English Heritage Prints, www.englishheritageprints.com

Morally neutral spaces, such as private residences and art museums, have used Red Room throughout the 18th and 19th centuries. The White House (1792), which houses the President of the United States of America in Washington, D.C., has featured the aptly titled Red Room since the early 19th century as a parlor used by First Ladies for entertaining and conferences. The red twill satin fabric and red Empire-style furniture has become a cornerstone of the space since its refurbishment during the Kennedy Administration.⁶³ Red Rooms of similar stature are present in the Queen’s Audience Chamber at Hampton Court (early 18th century) and the Red Velvet Room and Red

⁶² Stuart Berg Flexner, *Listening to America: An Illustrated History of Words and Phrases From Our Lively and Splendid Past* (New York: Simon and Schuster, 1982), 452.

⁶³ “Red Room,” White House Museum, <http://www.whitehousemuseum.org>.

Closet in the Chiswick House (1729) of the United Kingdom. The Red Velvet room featured red velvet walls and matching Persian rug on the floor, while the lack of natural light in the Red Closet was alleviated “by the sheen of the glazed crimson lutestring used for the wall hangings and for the festoon curtain.”⁶⁴

Regardless of the location or method of utilizing red in an interior, the use of the strong color in a large space creates a dramatic effect as light and color reflect off of all surfaces, including patrons, bathing the entire space in a rich, red glow.⁶⁵ Red light best mimics the longest wavelengths of intense sunlight or fire, and its vibrations lend themselves to spaces that pulsate with energy and warmth. With the advent of electricity, and growing popularity of colored light in interiors during the mid-to-late 20th century, red light that mimics a sunset or heat lamp became commonplace in resort and spa interiors. Although red light may mimic natural light, interiors that feature a red glow are generally devoid of natural light. If windows are present, such as in the pool area of Hotel Puerto America (2005), shading and glazing strategies are used to reduce glare and ambient sunlight. Red Rooms utilize neutral furnishings and reflective materials, such as metal and water, in order to maximize the dramatic, enveloping effect.

Lounges, guestrooms, and treatment rooms filled with red light are most often located in urban climates, particularly in cities renowned for their passionate cultures and vibrant lifestyles, such as Miami, Madrid, and Rome. “[Red] is the color of strength, vitality, sexuality, and passion. It increases body temperature and stimulates blood

⁶⁴ Rosoman, “The Decoration and Use of the Principal Apartments of Chiswick House, 1727-70,” 669-70.

⁶⁵ Ladau, Smith, and Place, *Color in Interior Design and Architecture*, 18.

circulation.”⁶⁶ These characteristics of red are most successfully employed in areas devoted to exercise and socialization, such as pre-treatment areas in spas, as increased blood flow and body temperature allow for an easier transition and better experience during massage and other body treatments. Bar and restaurant areas within urban resorts use the glowing red technique, as well, such as Starck’s Ameritania Hotel (1999) in New York. Red Room, particularly when sourced from ambient red light, is an inexpensive, yet effective, method of stimulating patrons in interior spaces.

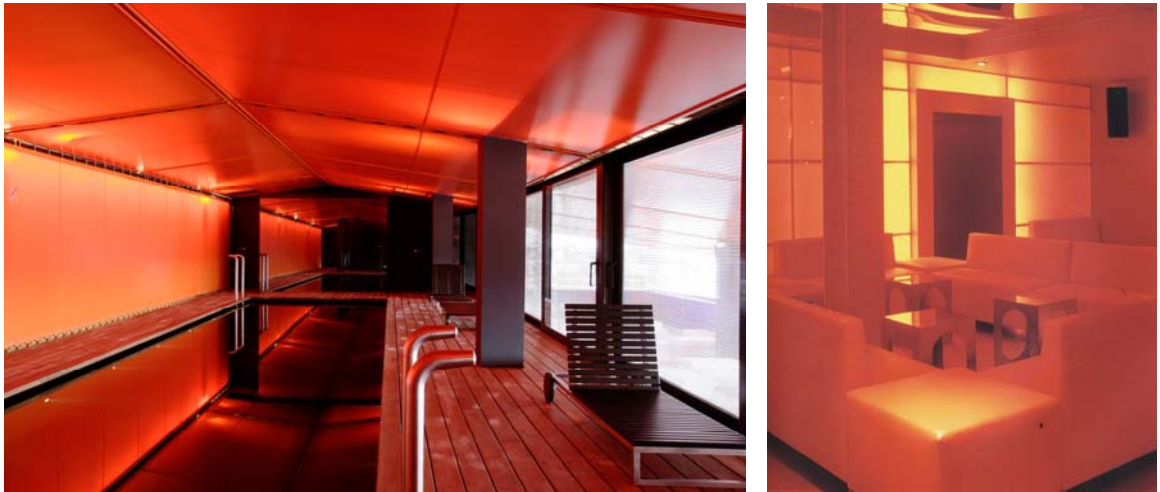


Figure 3.2.4.3

Left: Pool, Hotel Puerta America (2005), Jean Nouvel; Madrid, Spain. PhotoCrd: Rafael Vargas, Hoteles Silken, www.hoteles-silken.com.

Right: Lounge, Ameritania Hotel (1999), Philippe Starck; New York, NY. PhotoCrd: Pep Escoda, *Ultimate Hotel Design* (Barcelona: LOFT Publications, 2004), 195.

⁶⁶ Cummings, *Color Healing Home*, 16.

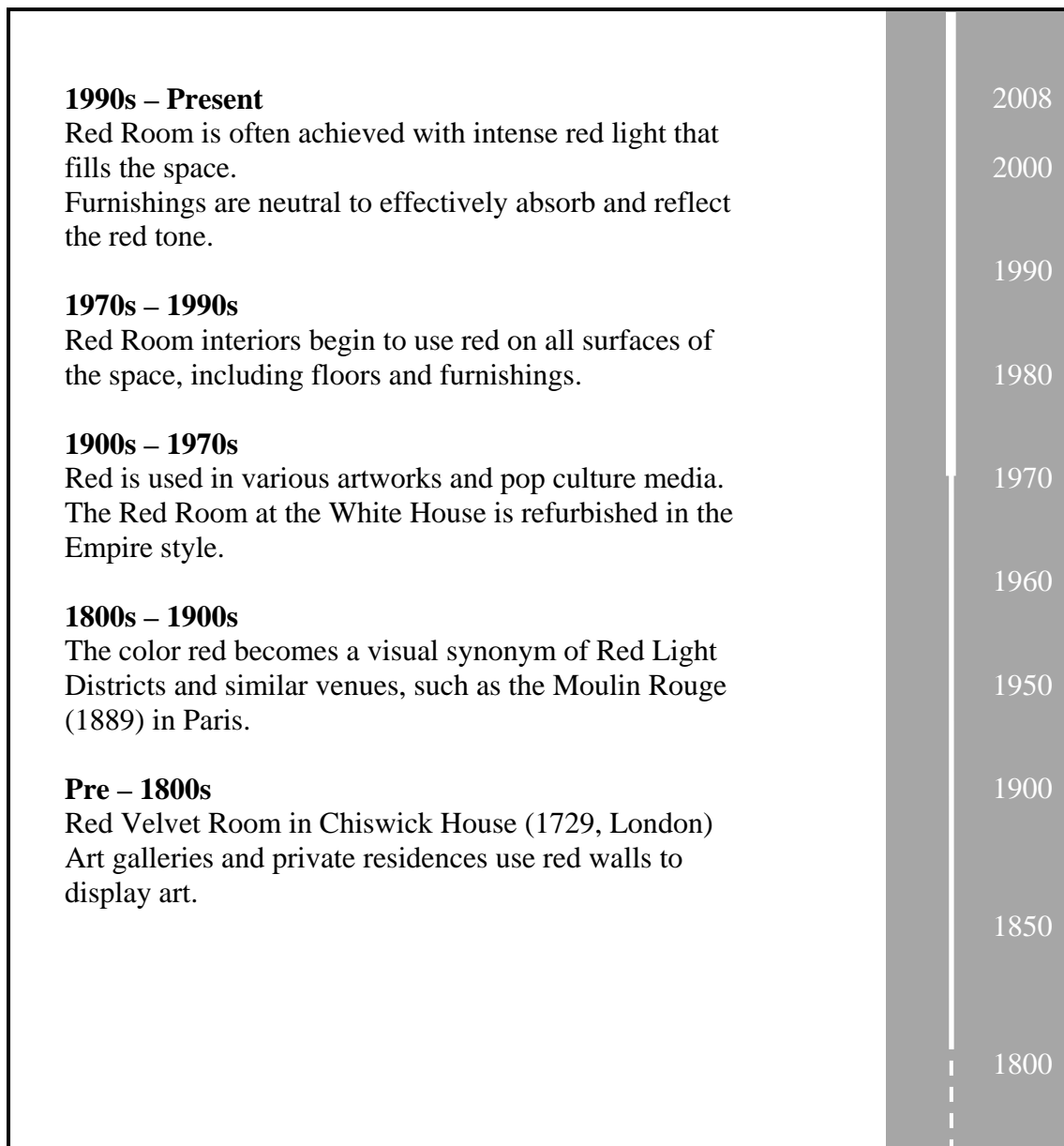


Figure 3.2.4.4 Time Analysis: Red Room

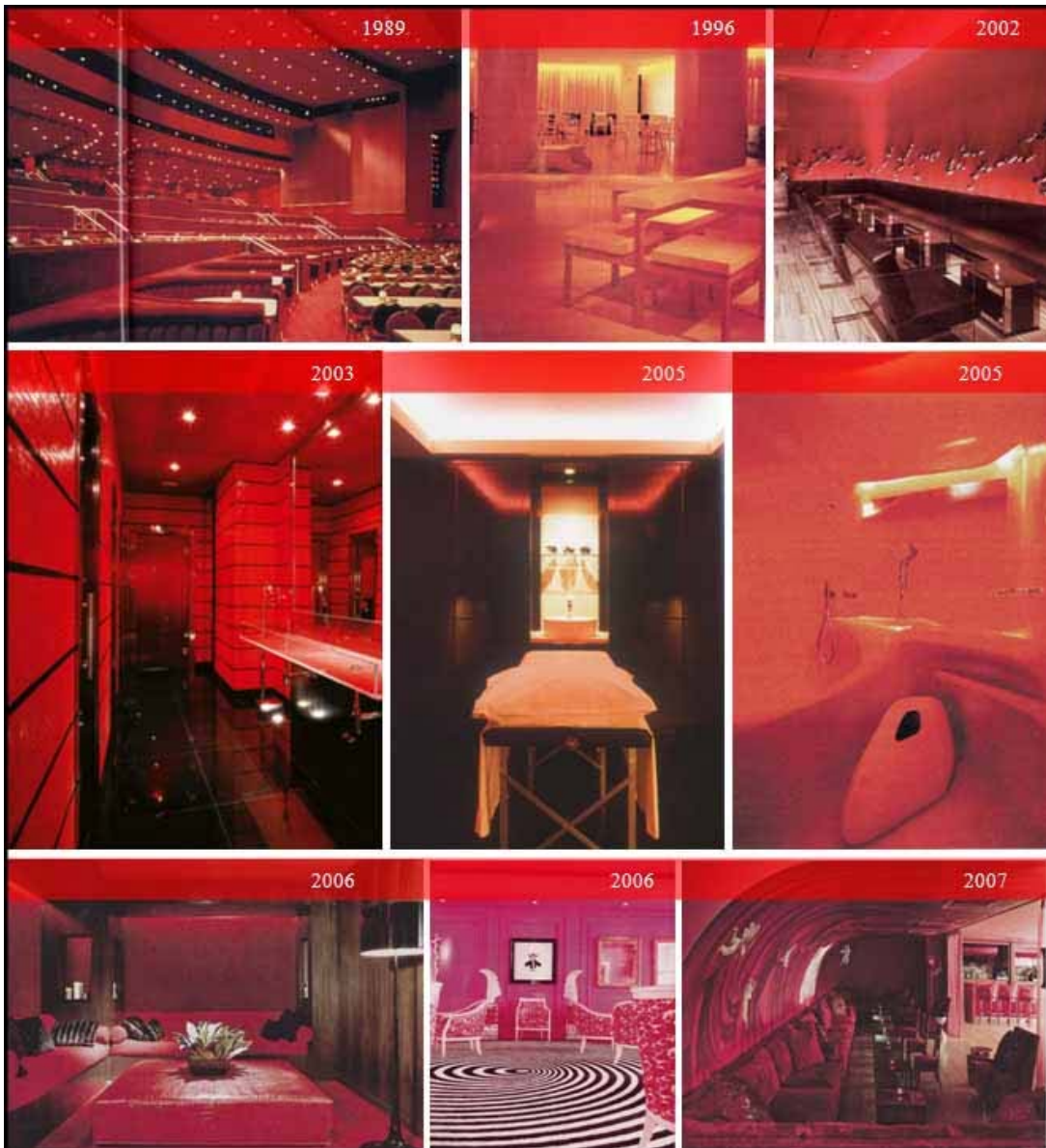


Figure 3.2.4.5 Photographic Timeline: Red Room

Auditorium, Tropicana (1989), Welton Becket Associates; Las Vegas, NV. PhotoCrd: Anthony Alvarello, <i>Color in Interior Design and Architecture</i> : New York: Van Nostrand Reinhold, 1989), 18-19.	Lounge, Mondrian (1996), Philippe Starck; Los Angeles, CA. PhotoCrd: Tom Embry, "Mondrian," <i>Hospitality Design Magazine</i> 19, no. 2 (March 1997), 104.	Lobby bar, Le Meridien (2002), Antunovich Associates and Real Studios; Minneapolis, MI. PhotoCrd: David Joseph, "The Tech Hotel," <i>Hospitality Design Magazine</i> 25, no. 6 (Aug. 2003), 66.
Locker room, Boscolo Hotel Aleph (2003), Adam Tihany; Rome, Italy. PhotoCrd: Bisazza Mosaic, www.bisazza.com	Treatment room, Hotel Arts Ritz Carlton (2005), Pablow Stutz of Giad UK Ltd.; Barcelona, Spain. PhotoCrd: Six Senses Spa, <i>Spa Design</i> (Koln: Daab, 2006), 148.	Restroom, Hotel Puerta America (2005), Zaha Hadid; Madrid, Spain. PhotoCrd: Jean Nouvel, "Womb with a View," <i>Hospitality Design Magazine</i> 27, no. 8 (Nov. 2005), 89-93.
Lounge, Spa at Red Rock (2006), Architropolis Corporation; Las Vegas, NV. PhotoCrd: Eric Laignel, "Best of Year: Beauty + Spa," <i>Interior Design</i> 77, no. 15 (Dec. 2006), 62-3.	Lobby, g Hotel (2006), Douglas Wallace and Philip Treacy; Galway, Ireland. PhotoCrd: g Hotel, "Hats Off," <i>Hospitality Design Magazine</i> 29, no. 2 (March 2007), 90.	Dining room, Mondrian (2007), Benjamin Noriega-Ortiz; Scottsdale, AZ. PhotoCrd: Ken Hayden, "In the Beginning....," <i>Interior Design</i> 78, no. 8 (June 2007), 208-09, 12.

Figure 3.2.4.6 Photographic Citations: Red Room

3.3 Floor Composition

A relatively uncommon element in resort design, floor composition in the form of a water feature has emerged as a dominant typology in spa design. Fluid Floor analyzes the relationship between solid and liquid on a spatial plane that is rarely the canvas for a design intervention.

3.3.1 Fluid Floor

Archetype

Fluid Floor



Element

Floor

Definition

Fluid Floor describes a reflective floor common in resort and spa usage where a floor made of water meets the wall planes in a seamless quality, as if one could walk upon its surface.

Description

The application of Fluid Floor in a spa interior effectively creates nodes of space, as the flooded floor is confined on two sides. This passage physically and mentally prepares the guest for the treatments they are about to receive. By filling the space between walls with water, one must step down and pass through the void—around is not often an option, nor is it feasible to return to the origin. Spas that employ a Fluid Floor arrange destination points on either end of the chasm, such as Therme Vals (1996) by Peter Zumthor, as is shown in Figure 3.3.1.1, highlighted in blue.⁶⁷ This change in assumed passage alters the guest experience, in both the mental and sensory capacities, as the descent and ascent through the water affects the patron's perception of reality, further removing them from the stresses of daily life.

Fluid Floor is a recently cultivated adaptation to the concept of sunken pools, though the notion of a descent into a void of water has religious and cultural significance that originated centuries ago, particularly in the Judeo-Christian religion. Both Judaism and Christianity maintain traditions involving the total submersion of the body—the mikvah bath, for the former, used by men before holy days and by the bride before marriage, and the baptism ceremony for the latter. When people emerge from the water, they are cleansed and pure.

⁶⁷ Peter Zumthor, *Peter Zumthor Works: Buildings and Projects 1979-1997* (Baden, Switzerland: Lars Muller Publishers, 1998), 141.

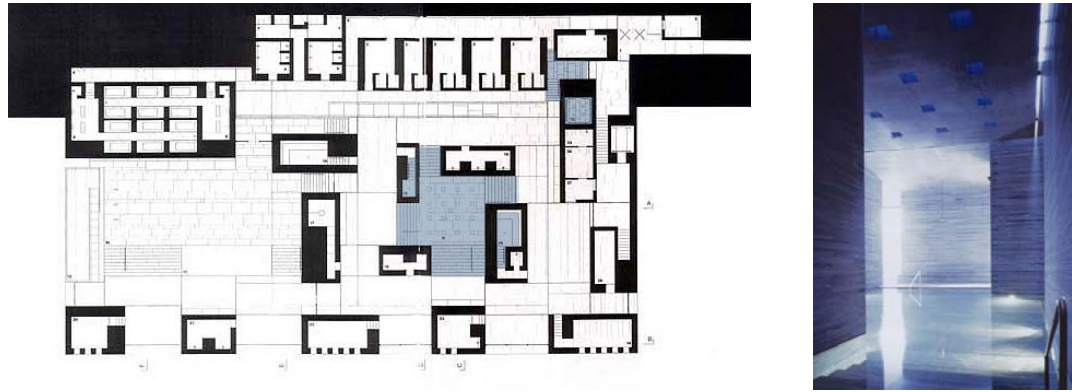


Figure 3.3.1.1

Left: Floor plan, Therme Vals (1996), Peter Zumthor; Vals, Switzerland. PhotoCrd: Peter Zumthor, *Peter Zumthor Works: Buildings and Projects 1979-1997* (Baden, Switzerland: Lars Muller Publishers, 1998), 164-65.

Right: Indoor pool, Therme Vals (1996), Peter Zumthor; Vals, Switzerland. PhotoCrd: Henry Pierre Schultz, "Primal Therapy," *Architectural Record* 202, no. 1206 (Aug. 1997), 45, 47-9.

Romans and Greeks had utilized sunken pools in and around their bathhouses during the height of their empires, but Thiis-Evensen expounds on the deeper reasoning behind such practices, as there is a primitive element to being inside the earth, an association with the dark underworld.⁶⁸ The Fontana di Trevi (1762) in Rome, although labeled a fountain, is essentially a pool sunken into the foundation of the Eternal City. There is a primordial connection between the Trevi and its relic-saturated ground, inspiring mysticism and folklore. The openness around the mouth of the pool enables a spiritual exchange between the elements of earth, water, and air. Thus, mid-20th century residential indoor pools that utilize full enclosure, such as depicted in Figure 3.3.1.2, do not truly embody the Fluid Floor ideal. They exist for pure aestheticism and eschew conceptual motives.

⁶⁸ Thomas Thiis-Evensen, "The Floor," *Archetypes in Architecture* (Oslo: Norwegian University Press, 1987), 79.

In contemporary interiors, the still reflectance and seamless quality of the water relate to the theories of Thiis-Evensen, in terms of descent into a sunken floor, “as in nature itself, the lowest point of the existential level is the water surface—beneath it are the depths, the nether regions.”⁶⁹ Fluid Floor is almost a reversal of his musings, as Thiis-Evensen depicts a two-fold floor, with a solid surface on which we walk and a phenomenological mass below the surface, represented by the four elements, particularly water.⁷⁰



Figure 3.3.1.2

Left: Fontana di Trevi (1762), Nicola Salvi; Rome, Italy. PhotoCrd: Rachel Goldfarb.

Right: Interior Pool (1979), Maderna America Corp; Baltimore, MD. PhotoCrd: *Design and Planning of Swimming Pools* (London: The Architectural Press, 1979), 87.

To impart the sensation of solidity, the floors of water are either completely transparent or darker than their surroundings. In the former, a white lining and underwater lighting create the illusion of a sunken, solid floor, often with stairs descending into the pit. In the latter, the lining of the pool is black or dark gray,

⁶⁹ Thiis-Evensen, *Archetypes in Architecture*, 79.

⁷⁰ Ibid.

mimicking the depth of a lake, even in sunlight.⁷¹ The pool is devoid of jets or other devices that would induce choppy water, marring the still effect. Much like a highly polished marble floor, the dark water reflects its surroundings, similar to the intype Double Vision. Fluid Floor is unique, however, in that the reflective material is water that seamlessly converges with adjacent vertical planes.

Architects and designers who specify a Fluid Floor do so to impart an encompassing spatial experience, as all other planes must pay homage to the sunken pool.

Contemporary spas often utilize high ceilings and dim lighting to impart the feeling of unbridled verticality, similar to the open air above the Trevi Fountain. Peter Zumthor designed Therme Vals (1996) as an interactive space for bather and bath, as upon entrance, the guest is transported and knows only the "...the continuous space of the bathing floor lying before them."⁷² Furthermore, "...our bath...relies instead on the silent, primary experiences of bathing, cleansing oneself, relaxing in the water; on the body's contact with water at different temperatures and in different kinds of spaces; on touching stone."⁷³ Fluid Floor is a sensory departure from the staid hallways of spas, as the enveloping water aligns the guest with an elemental physical and mental state.

⁷¹ John Dawes, *Design and Planning of Swimming Pools* (London: The Architectural Press, 1979), 158.

⁷² Zumthor, *Peter Zumthor Works: Buildings and Projects 1979-1997*, 141.

⁷³ Zumthor, *Peter Zumthor Works: Buildings and Projects 1979-1997*, 138.

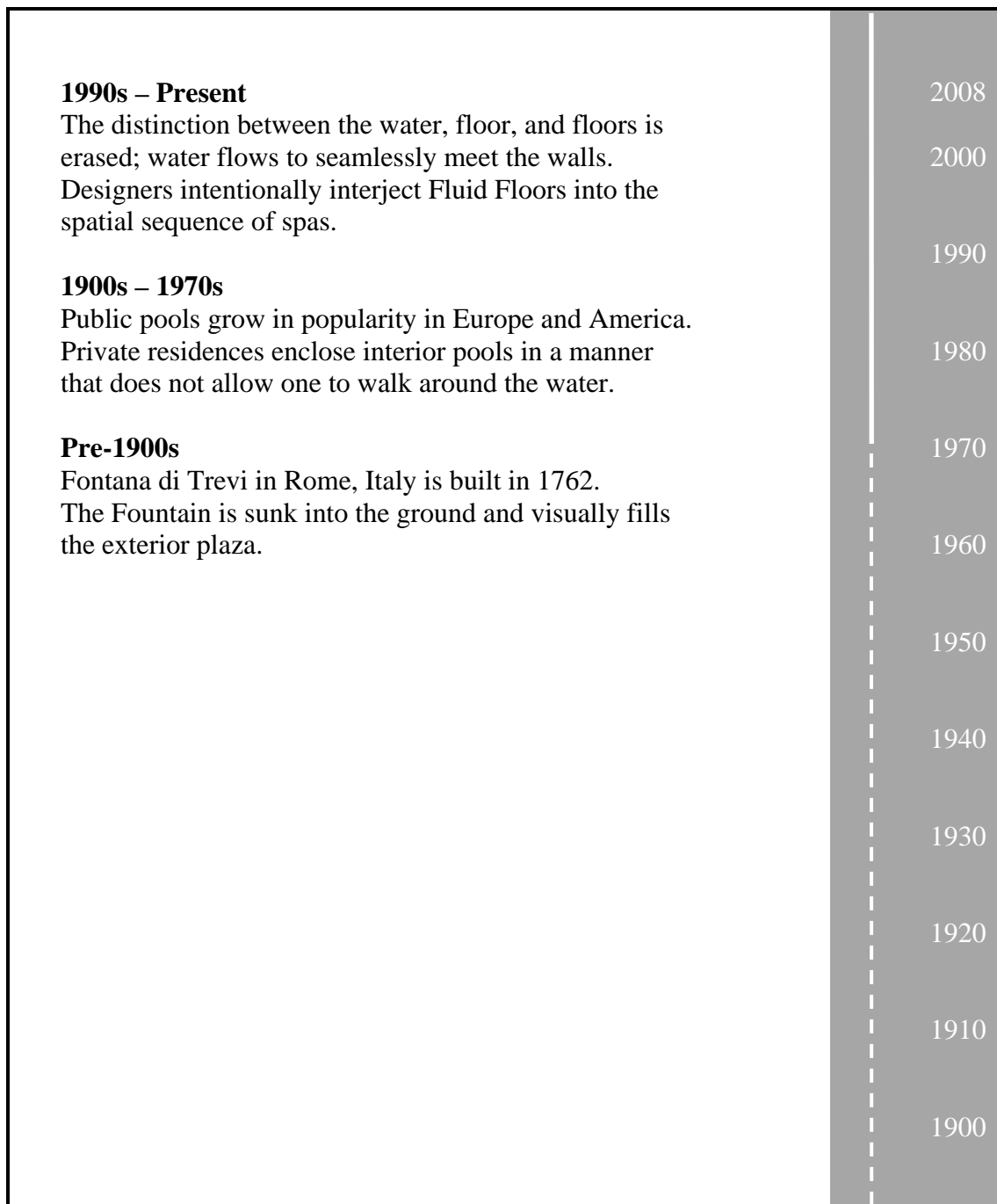


Figure 3.3.1.3 Time Analysis: Fluid Floor

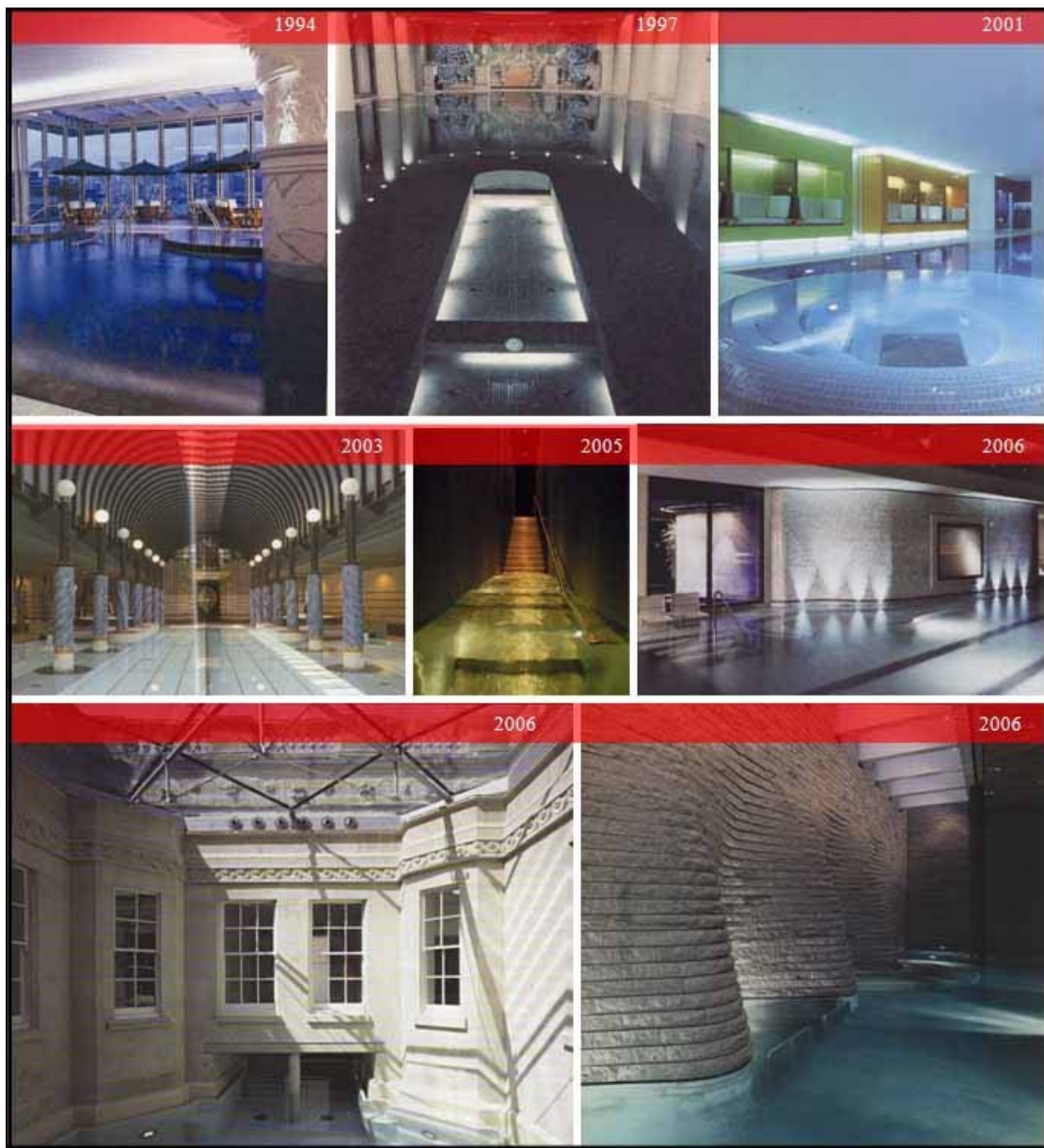


Figure 3.3.1.4 Photographic Timeline: Fluid Floor

Pool, Peninsula Hotel (1994), Denton Corker Marshall; Hong Kong, China. PhotoCrd: Donna Day, "The Peninsula Hotel," <i>Interior Design</i> 66, no. 12 (Oct. 1995), 104	Pool, Merrion Hotel (1997), Burke Kennedy Doyle and Partners with Alice Roden; Dublin, Ireland. PhotoCrd: Dennis Moretell, "Merrion Hotel," <i>Interiors</i> 157, no. 6 (June 1998), 125.	Pool, Side Hotel (2001), Matteo Thun; Hamburg, Germany. PhotoCrd: Gunnar Knechtel, <i>New Hotels</i> (New York: Harper Design International, 2003), 327.
Pool, ESPA Center at Victoria-Jungfrau Grand Hotel & Spa (2003), Behles & Partners; Interlaken, Switzerland. PhotoCrd: Roland Bauer, <i>Spa Design</i> (Koln: Daab, 2006), 60-1.	Pool, Fitnesspark Hamam (2005), Ushi Tamborriello; Baden, Switzerland. PhotoCrd: Jochen Splett, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 36.	Pool, Spa at Red Rock (2006), Architropolis Corporation; Las Vegas, NV. PhotoCrd: Eric Laignel, "Best of Year: Beauty + Spa," <i>Interior Design</i> 77, no. 15 (Dec. 2006), 62-3.
Pool, Bath Spa (2006), Nicholas Grimshaw + Partners; Bath, UK. PhotoCrd: Edmund Sumner/View Pictures, "Bath Spa," <i>Architectural Record</i> 192, no. 2 (Feb. 2004), 117-21.	Pool, Tschuggen Bergoase Spa (2006), Mario Botta; Arosa, Switzerland. PhotoCrd: Enrico Cano and Pino Musi, "A Spa for the Spirit," <i>Interior Design</i> 78, no. 4 (April 2007), 272-4.	

Figure 3.3.1.5 Photographic Citations: Fluid Floor

3.4 Furnishing

The Furnishing intypes analyze the various ways in which the interior spaces of resorts and spas are adorned. In areas where each patron wants an exclusive experience, furnishings must adapt to accommodate the masses on an individual level. Placement in space, in relation to other furnishings, has developed as the principal consideration in resort and spa interiors.

3.4.1 Down the Line

Archetype

Down the Line



Element

Furnishing

Definition

Down the Line is the method of arranging a long line of identical pieces of furniture in a single row. The most common furniture application in Down the Line is the chaise lounge, as its angled form and encompassing orientation act as privacy barriers.

Description

The most common furniture application in Down the Line is the chaise lounge, as its angled form and encompassing orientation act as privacy barriers. The length of the chair, particularly when two are facing each other, such as would occur in a conversation grouping, hinders conversation because of the distance between speakers. Furthermore, when lounges are placed adjacent to one another, the slope of the seatback requires too awkward a positioning of the head and neck to allow for sustained conversation. The distance between lounges further discourages conversation, and thus Down the Line is often a successful application in quite meditation or recuperation zones. Chaise lounges allow people to experience solitude in public spaces, as the spatial and budget constraints of most medical and hospitality facilities do not allow for individually unique accommodations. Therefore, identical furniture situated in an identical, aesthetically pleasing direction is a strategy for meeting patrons' expectations of personal attention and indulgent experiences.

Although the earliest patents for adjustable, reclining furniture are attributed to English cabinetmakers in the late 1700s, demand rose steadily during the 18th and 19th centuries for furniture that enabled lounging and supported the bodies of people weakened by various illnesses.⁷⁴ Beginning in Europe, with widespread outbreaks at

⁷⁴ Margaret Campbell, "From Cure Chair to "Chaise Longue": Medical Treatment and the Form of the Modern Recliner," *Journal of Design History* 12, no. 4 (1999): 328.

the end of the 19th century that lasted until the introduction of advanced treatments in the mid-20th century, tuberculosis and other crippling diseases were treated with fresh air, minimal movement, and an expansive diet; patients were confined to rural sanatoriums until their condition improved or they died. High quality sanatoriums were reserved for those who could afford luxury; however, thousands of ailing *bourgeoisie* flocked to health retreats during periods of epidemic. Lounges served as both beds and chairs, alleviating the pain and inconvenience of movement, and their versatility enabled more patients to fit within a space, as less furniture was needed.

To provide the sick masses with unencumbered fresh air, most tuberculosis sanatoriums featured balconies and porches open to the elements, requiring furniture to be durable and lightweight for easy cleaning and relocation, as necessary. Furthermore, medical opinion at that time held that “reclining in the dorsal position was most beneficial to patients.”⁷⁵ The material choices of wood and metal, and adjustable, angled configurations of lounge chairs made them good choices for sanatorium environments. For maximum patient comfort and physician accessibility, one-person reclining chairs and lounges were positioned in single rows along a wall. This also afforded patients uninterrupted views of their natural surroundings, such as the Adirondack Mountains in New York, providing visual stimulation for the ill that remained idle during the course of their treatment.

⁷⁵ Campbell, “From Cure Chair to “Chaise Longue,”” 333.



Figure 3.4.1.1

Left: Buckstaff Bathhouse (1916); Hot Springs National Park, AR. PhotoCrd: Hot Springs National Park, *The Fordyce Bathhouse, Hot Springs National Park, Arkansas* (Harpers Ferry, West Virginia: Harpers Ferry Center, National Park Service, U.S. Dept. of the Interior, 1988), 487.

Right: BASF Sanatorium (c. 1890s); Dannenfels, Germany. PhotoCrd: “From Cure Chair to “Chaise Longue”: Medical Treatment and the Form of the Modern Recliner,” *Journal of Design History* 12, no. 4 (1999): 330

Health spas of the 19th and 20th centuries, such as the Fordyce Bathhouse, mimicked the single row of lounge chairs in gender-specific areas, in order to administer and facilitate body treatments, such as massage. As patrons were often swathed and immobilized by heat blankets or towels, accessibility for attendants was a required design factor. The focus of these health centers was on personal rejuvenation, further supporting the notion of isolated reclining chairs. Although the furniture configuration aligns with Down the Line traits, the factor of aesthetic views was deemed less significant in these bathhouses because people spent minimal time lounging between therapy sessions.

Conversely, teak chaise lounges were aligned in multiple rows on the ship decks of steamships and cruise ships of the early 20th century, such as the RMS Titanic, allowing patrons to recline and take in the moving scenery. Inspired by the elastic

function of the chaise lounge, modernist chaise lounges, as designed by architects Le Corbusier, Mies van der Rohe, and Marcel Breuer, among others, exemplified the lounge ideals of materiality, mobility, and anthropomorphism. Despite the eradication of tuberculosis epidemics, reclining lounges were produced en masse during the 1930s, as they re-entered private and public spaces as vehicles of health and relaxation, often positioned along “floor to ceiling windows leading to a sun terrace.”⁷⁶ Design catalogues and furniture exhibitions, such as Serge Chermayeff’s 1934 ‘Modern Living’ exhibition for William Whiteley Limited of London, featured chaise lounges beside swimming pools, on terraces, and in gardens.⁷⁷

As hospitality environments often take their design cues from residential spaces, lounge spaces and pool areas began to exhibit single rows of lounge chairs, allowing guests to relax at the facility in a similar manner to their relaxation at home. Although the chairs are generally offered in public areas, the form and configuration of chaise lounges invite guests to experience privacy. The influence of sanatoriums and health spas are evident via the functional aspects of arranging reclining chairs in a row, including the availability of identical exterior views, and accessibility of the guest to hotel or spa staff. Contemporary resorts and spas have reemphasized the importance of exterior views, with Down the Line prolifically occurring adjacent to clerestory windows that overlook rural or urban scenery, such as in Peter Zumthor’s *Therme Vals* (1996), and along indoor and outdoor pools, as exemplified by Philippe Starck’s *Mondrian* (1995) in Los Angeles. Regardless of location, Down the Line enables multiple guests to enjoy identical experiences that seem personal and private.

⁷⁶ Campbell, “From Cure Chair to “Chaise Longue”,” 336.

⁷⁷ Campbell, “From Cure Chair to “Chaise Longue”,” 338.



Figure 3.4.1.2

Left: Lounge, Therme Vals (1996), Peter Zumthor; Vals, Switzerland. PhotoCrd: Roland Bauer, *Spa Design* (Koln: Daab, 2006), 377.

Right: Pool, Mondrian (1995), Philippe Starck; Los Angeles, CA. PhotoCrd: Tom Embry, "Mondrian," *Hospitality Design Magazine* 19, no. 2 (March 1997), 104-8.

<p>1990s – Present The Down the Line aesthetic is used along pools and in spa lounges. Modified lounge chairs, in the form of partitioned benches, present in bar areas and lobbies. Chaise lounges double in width to allow for couples to recline together in Down the Line.</p>	2008
	2000
	1990
	1980
<p>1950s – 1990s Resorts and spas line lounges and pools with single rows of lounge chairs.</p>	1970
	1960
<p>1930s Le Corbusier and Mies van der Rohe are among several architects and designers that produce Modern lounge chairs to be used for leisure.</p>	1950
<p>1900 – 1920 Steamers and early cruise ships line their decks with multiple rows of chaise lounges.</p>	1900
<p>1800s – 1900s Sanitariums line windows with lounge chairs to offer views and fresh air to patients immobilized with tuberculosis and other diseases. Bathhouses and spas use single rows of lounge chairs in order to easily access patrons for treatments.</p>	1850
<p>Pre-1800s The reclining chair is developed by English cabinetmakers. People weakened by illness and injury used the reclining chair as a place to rest.</p>	1800

Figure 3.4.1.3 Time Analysis: Down the Line



Figure 3.4.1.4 Photographic Timeline: Down the Line

Men's Lounge, Fordyce Bathhouse (1832), Hot Springs National Park, AR. PhotoCrd: Hot Springs National Park, <i>The Fordyce Bathhouse, Hot Springs National Park, Arkansas</i> (Harpers Ferry, West Virginia: Harpers Ferry Center, National Park Service, U.S. Dept. of the Interior, 1988), 385.		Lounge, Ananda Himalaya (2000), Chhada, Siembieda, and Associates; Uttaranchal, India. PhotoCrd: Martin Nicholas Kunz, <i>Spa Design</i> (Koln: Daab, 2006), 78-9.	
Lounge, The Spa at Mandarin Oriental (2003), BBG and HBA; New York, NY. PhotoCrd: Rachel Goldfarb, 2008.	Lounge, Loisiium (2005), Steven Holl Architects; Langenlois, Austria. PhotoCrd: Christian Richters and Margherita Spiluttini, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 8-10.	Spa, Attic at Hotel Puerta America (2005), Jean Nouvel; Madrid, Spain. PhotoCrd: Martin Nicholas Kunz, <i>Spa Design</i> (Koln: Daab, 2006), 220.	Lounge, Evensong Spa at Heidel House Resort (2006), CMD Architects and Testani Design Troupe; Green Lake, WI. PhotoCrd: Ken Hayden, "Little Spa in the Big Woods," <i>Interior Design</i> 78, no. 2 (Feb. 2007), 61-2.

Figure 3.4.1.5 Photographic Citations: Down the Line

3.4.2 Exaggerate

Archetype

Exaggerate



Element

Display

Definition

Exaggerate is a display aesthetic in which a light fixture is the focal object of a large public area within a resort or spa. The scale of the fixture is exaggerated to dramatize the spatial experience.

Description

In resort and spa establishments, light fixtures are the most prolific example of Exaggerate, as their oversized scale and room-centric positioning command attention. The medieval era, particularly eleventh-century Europe was the derivation of exaggerated light fixtures, as “lighting came from chandeliers using metal, carved

wood, and crystal in various combinations.”⁷⁸ A range of one to hundreds of candles were put in chandeliers to fill spaces devoid of sunlight, although only the wealthiest interiors, particularly in churches and abbeys, utilized brass, copper, and bronze for the sconce structure. The chandeliers of modest homes, especially early American households, were made of snipped tin, wrought iron, and rough wood.⁷⁹ Flaunting ornamentation, chandeliers achieved a height of popularity during the Rococo period and Victorian eras of the 18th and 19th centuries, respectively, as candles gave way to oil, and later gas.⁸⁰

The use of glass in interiors rose exponentially in the 1700s as the island of Murano, in Venice, Italy, and glass houses in London honed their technologies.⁸¹ Although the European trend at the time called for ornate glass crystal pieces to ‘drip’ from the chandelier, the effects of this advance in glass technology are evident in contemporary interiors across the world. Although the aesthetic form of chandeliers is a fluid expression of materiality and ornament, their functionality is fairly consistent, as within the fixture are lamps that uplight to illuminate the ceiling plane, downlight to give practical, directional light, and “lamps to give life to the tiles that make up the body of the chandelier.”⁸²

Grand hotel and resort spaces devote much square footage to public space such as lobbies, dining rooms, and spa lounges. Oversize light fixtures are utilized as a method of complementing the scale of the space, and effectively filling it with light. The introduction of the new scale commands attention and the furnishing imparts an

⁷⁸ John Pile, *A History of Interior Design*, 175.

⁷⁹ Elizabeth Hilliard, *Chandeliers* (Great Britain: Octopus Publishing Group Limited, 2001), 8.

⁸⁰ John Pile, *A History of Interior Design*, 264.

⁸¹ Elizabeth Hilliard, *Chandeliers*, 11.

⁸² Elizabeth Hilliard, *Chandeliers*, 176.

importance. Exaggerate in spa interiors is usually manifested by the other furnishings being of a diminished scale, with seating close to the ground. Tschuggen Bergoase (2006), by Mario Botta, illustrates the scale dichotomy, where plinth seating and the exaggerated scale of the light fixture balance the space. Conversely, the public zones of resort interiors use dimensions of such exaggerated proportions that Exaggerate is still notable among furniture of a standard scale. The substantial lighting fixture in the lobby of the Grand Hyatt (2006) in Atlanta, Georgia, is emphasized by the furniture and complemented by robust flanking columns. The interplay of different scales in Exaggerate lends itself to a creating a harmonious interior space.



Figure 3.4.2.1

Left: Lounge, Tschuggen Bergoase Spa (2006), Mario Botta; Arosa, Switzerland. PhotoCrd: Enrico Cano, Foto Homberger, and Pino Musi, *Relax: Interiors for Human Wellness* (Boston: FRAME Publishers, 2007), 28.

Right: Lobby, Grand Hyatt Hotel (2005), Ai Design Group LLC; Atlanta, GA. PhotoCrd: Thomas Watkins Photography, “Casual Elegance,” *Hotel Design Magazine* (Feb./March 2006), 19.

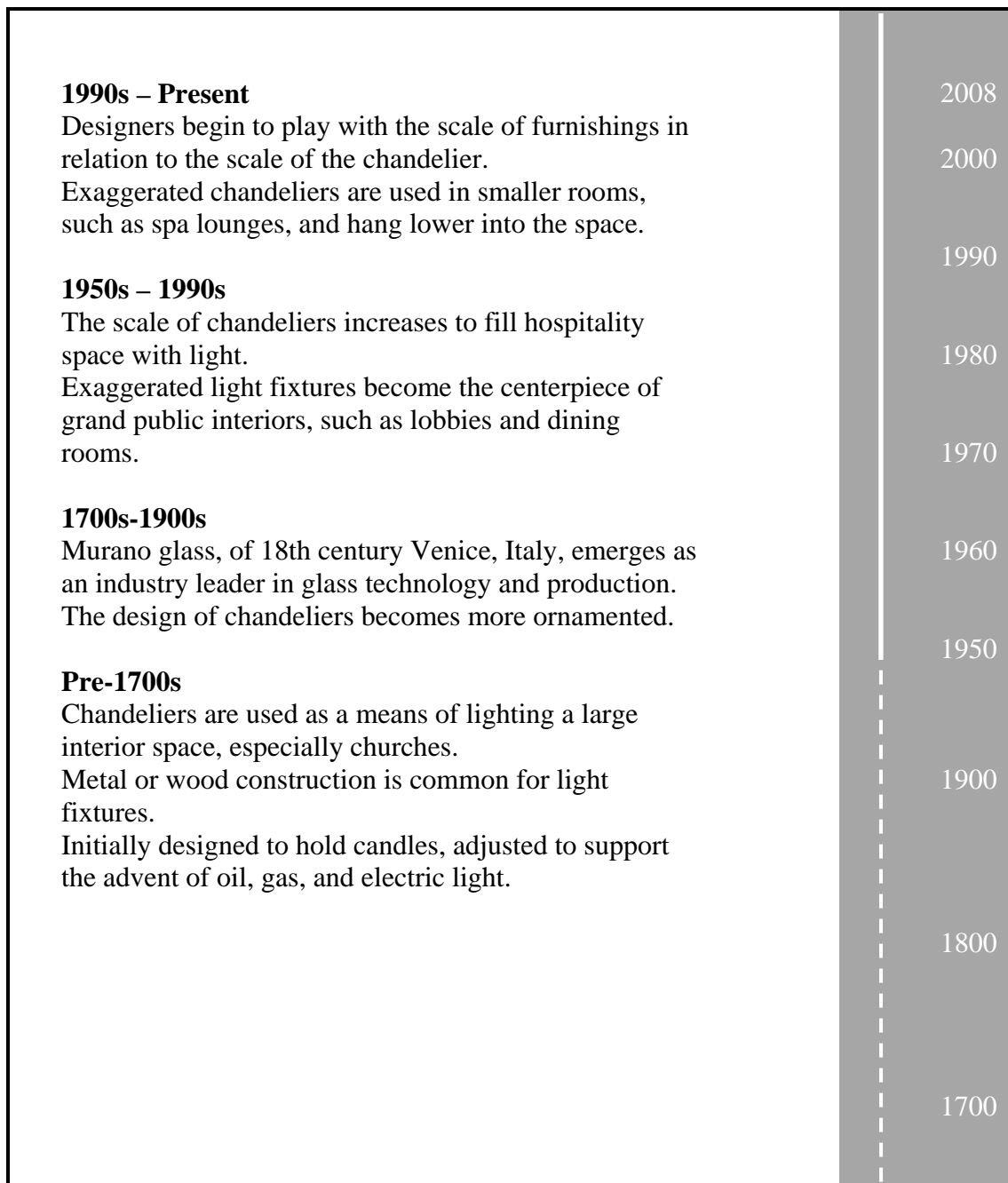


Figure 3.4.2.2 Time Analysis: Exaggerate

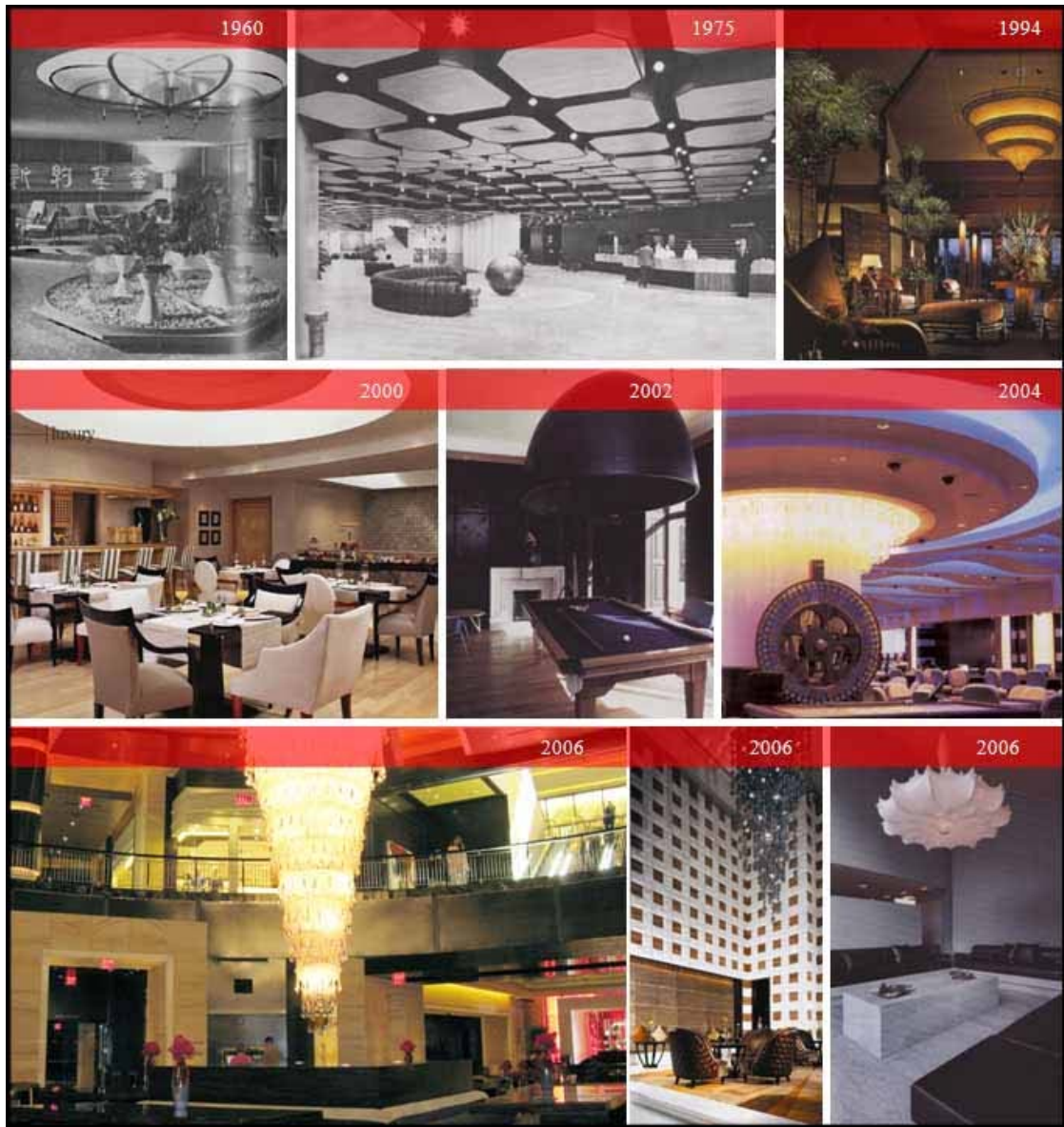


Figure 3.4.2.3 Photographic Timeline: Exaggerate

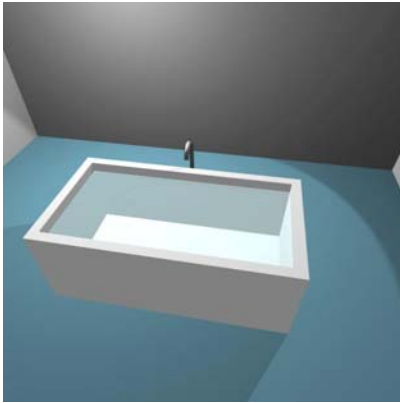
Lobby, Colony Motor Hotel (1960), Irving Salsbert, Ralph LeBlanc and Maxwell Co.; Swampscott, MA. PhotoCrd: Ernest M. Silva, "Hotel on a Hill," <i>Interior Design</i> 31, no. 8 (Aug. 1960), 88-92.	Lobby, Jerusalem Hilton (1975); Jerusalem, Israel. PhotoCrd: <i>Interiors 2nd Book of Hotels</i> (New York: Whitney Library of Design, 1978), 67.	Lobby, Four Seasons Maui (1994), Wilson & Associates; Maui, HI. PhotoCrd: Robert Miller, "Hawaiian Eye," <i>Interior Design</i> 68, no. 12 (Oct. 1997), 186-88.
Dining room, Saxon Hotel (2000), Blacksmith Africa Interior Design; Johannesburg, South Africa. PhotoCrd: The Saxon Hotel, "Now and Zen," <i>Hotel Design Magazine</i> (April 2007), 42-44, 46.	Lounge, Cotswolds Hotel and Spa (2002), De Matos Storey Ryan; Cowley Manor, UK. PhotoCrd: Ken Hayden, "Cotswolds Cool," <i>Interior Design</i> 73, no. 10 (Oct. 2002), 235-6.	Dining room, Sands Macao (2004), Aedas, PSDT; China. PhotoCrd: Joaquim Barreto, "Shore Thing," <i>Hospitality Design Magazine</i> 27, no. 8 (Nov. 2005), 108-9
Lobby, Red Rock Resort (2006), Architropolis Corporation; Las Vegas, NV. PhotoCrd: Rachel Goldfarb, 2008.	Lobby, Kempinski Hotel Mall (2006), Wilson & Associates; Dubai, UAE. PhotoCrd: Michael Wilson, "Sensual Healing," <i>Hotel Design Magazine</i> (Feb./March 2007), 10-12, 14.	Pool, Tschuggen Bergoase Spa (2006), Mario Botta; Arosa, Switzerland. PhotoCrd: Enrico Cano and Pino Musi, "A Spa for the Spirit," <i>Interior Design</i> 78, no. 4 (April 2007), 272-4.

Figure 3.4.2.4 Photographic Citation: Exaggerate

3.4.3 Island

Archetype

Island



Element

Furnishing

Space

Definition

Island refers to an isolated piece of furniture that is detached from the walls and positioned to be approached from all of its sides. In resorts and spas, Island is manifested by an isolated bed centered within a public space.

Description

Island is most commonly proliferated by beds in resorts and spas, subsequent to the identification of both beds and bathtubs as manifestation of Island in the archetypical study of houses by Marta Méndez. The function of the bed has diversified beyond sleeping as a spot for lounging, taking, working, even eating, and beds have left the

bedroom, reverting in a way to their origins as altars or podiums where revered people rest and entertain. The bed as central focal point stems from the early 19th century “‘Idler’ which was draped with silk or velvet... placed on a dais in the centre of the room in which the hostess reclined to receive guests, who would gather round for conversation and adulation.”⁸³ Furthermore, M. MacLean Helliwell suggested that, “even the turn-of-the-century girl... regards her room less as a sleeping place than as a sort of combination boudoir, library, reception and sitting-room. Here she sews, reads, studies... receives her feminine friends, and frequently brews herself a private pot of tea.”⁸⁴ The Modernist and Minimalist periods of the 20th century maintained a detached bed, commoditizing it to such an extent that they serve as concepts and design features in night clubs and restaurants, resorts and spas.

Large public and private zones in resort interiors require a dichotomous strategy of accommodating numerous guests while offering seclusion and a sense of elitism. Island, in the form of a segregated bed in a lobby, lounge, or guestroom, allows guests respite within an open area. Whereas Méndez describes residential Islands as an experience in which the user feels “physically exposed,”⁸⁵ an Island bed in resorts and spas is often distinguished by supporting elements, such as draped fabric or elongated four-poster construction. Such establishments often utilize high ceilings to impart a sense of grandeur and an open, airy space; thus, furnishings that extend upward or drape downward are visually harmonious with the spatial exaggeration. Such strategies highlight the social status of the bed and the people upon it, while imparting a sense of enclosure.

⁸³ Campbell, “From Cure Chair to ‘Chase Longue’,” 328.

⁸⁴ Elizabeth Collins Cromley, “Sleeping Around: A History of American Beds and Bedrooms: The Second Banham Memorial Lecture,” *Journal of Design History*, vol. 3, no.1 (1990): 9.

⁸⁵ Méndez, “Theory Studies: Archetypical Practices of Contemporary House Design,” 39.

The scale of Island is much larger in resorts and spas than in private residences, as well, as these beds are designed to be used by several people at once, particularly in public areas. Ron Arad's guestroom for Hotel Puerto America (2005) creates an instance of Island by pooling light beneath the bed, refuting the visual weight of black fabric in a white interior. Conversely, the substantial bed in the lounge of the Spa at Mandarin Oriental (2003) is illuminated by the cove lighting of a barrel vault, under which it is centered. Although there is other furniture in the room, the floor-to-ceiling decorative wrought iron and flanking fireplace and windows with views of the city, accentuate the Island significance. In both examples, the Island dwellers are both isolated and celebrated amidst all activity in the room. Scale and furnishings, along with its isolated placement in space, emphasize Island as a coveted form.



Figure 3.4.3.1

Left: Guestroom, Hotel Puerto America (2005), Ron Arad; Madrid, Spain. PhotoCrd: Jean Nouvel, "Womb with a View," *Hospitality Design Magazine* 27, no. 8 (Nov. 2005), 89-93.

Right: Spa lounge, The Spa at Mandarin Oriental (2003), BBG and HBA; New York, NY. PhotoCrd: Gavin Jackson for Mandarin Oriental, *Spa Design* (Koln: Daab, 2006), 165-6.

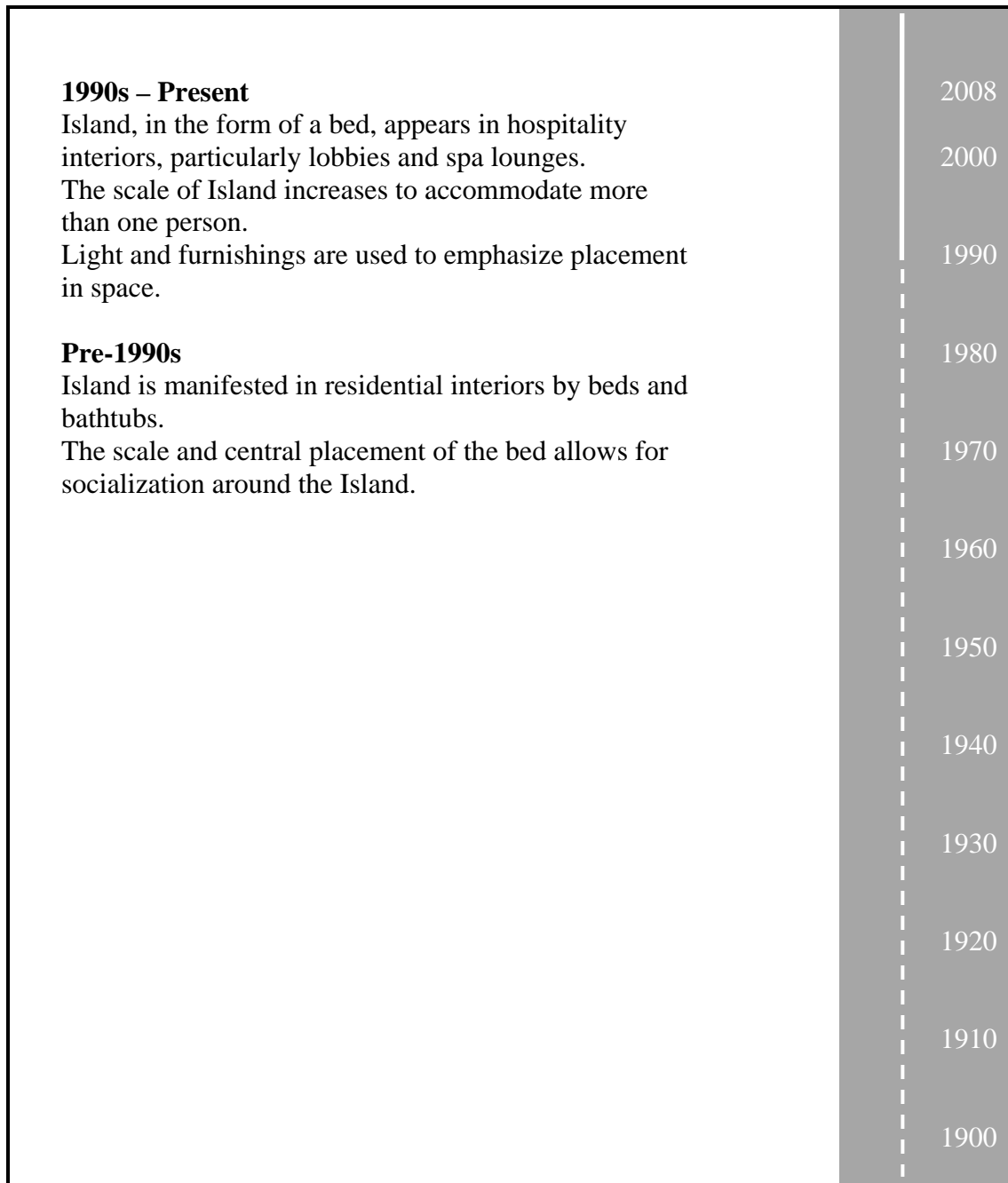


Figure 3.4.3.2 Time Analysis: Island

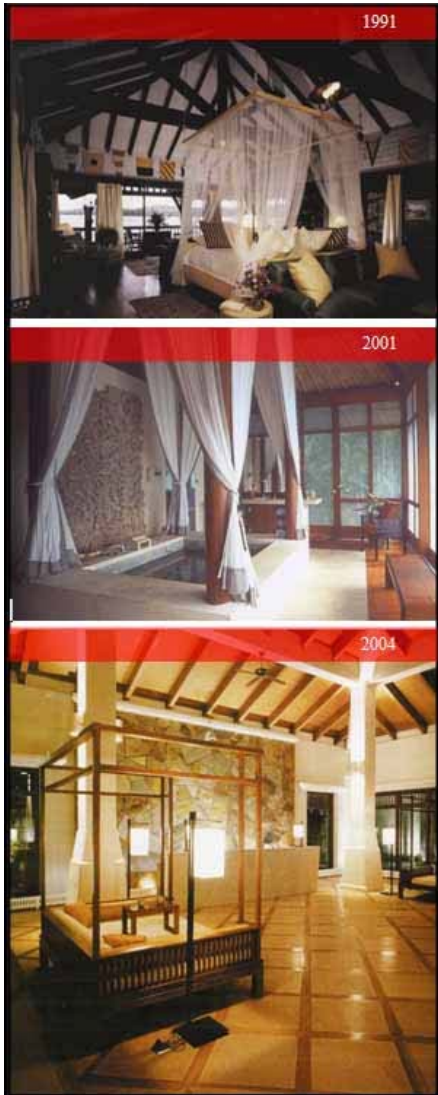


Figure 3.4.3.3 Photographic Timeline: Island

<p>Guest room, The Point (1993), Anthony Antine; Adirondacks, NY. PhotoCrd: Peter Paige, “Anthony Antine,” <i>Interior Design</i> 64, no. 6 (June 1993), 108.</p>
<p>Spa, Four Seasons Bali (2001), John Heah & Co.; Bali, Indonesia. PhotoCrd: Martin Nicholas Kunz, <i>Spa Design</i> (Koln: Daab, 2006), 161.</p>
<p>Lobby, White Pond Resort and Training Center (2004), Leo A. Daly Pacific, Ltd.; Baiyangdian, China. PhotoCrd: Stuart Woods and T.L. Leung, “Elements of Style,” <i>Hospitality Design Magazine</i> 26, no. 6 (Aug. 2004), 74-76.</p>

Figure 3.4.3.4 Photographic Citations: Island

3.4.4 Lonely Couple

Archetype

Lonely Couple



Element

Furnishing

Seating Arrangement

Definition

Lonely Couple describes two chairs of the same design that are situated side by side within the space and are isolated from every other furniture configuration. Lonely Couple is manifested in resorts and spas through the use of twin massage tables or lounge chairs that allow two guests to be treated simultaneously.

Description

Lonely Couple, as first identified by Marta Méndez in House intypes, has manifested itself in two different respects, in terms of resort and spa interiors. Following the inception of Lonely Couple by royalty in the Middle Ages, Méndez suggests that the

18th and 19th centuries introduced the concept of welcoming visitors, with the presence of two chairs in entry halls and living rooms.⁸⁶ Physically separated from other furniture arrangements, and visually distinct in their uniformity, Lonely Couple has been utilized in hospitality environments in both public lobby and private spa areas.

With the introduction of grand hotels and resurgence of bathhouses in the late 19th century, Lonely Couple exhibited itself in the public spaces of resorts and spas, as a supplement to the large-scale furniture arrangements of sofas and side chairs. As lobby spaces are generally used for waiting, during check-in or check-out, for transportation, or for fellow guests, many people must be accommodated at once, but there are rarely enough in a party to utilize the entire seating arrangement. Therefore, the large furniture serves to visually fill the grand hall, while several seating duos are arranged to offer privacy, allowing guests to survey their environment. This ‘see and be seen’ ideal relates back to the inception of this intype, with the placement of the king and queen on elevated chairs.⁸⁷

Lonely Couple in spa treatment rooms developed late into the 20th century, as men and women were wholly separated in their bathing experiences until the present, for many locations. The Fordyce Bathhouse began putting two beds in the ladies’ massage rooms between 1915 and 1920, during its height of popularity.⁸⁸ This design revision increased Bathhouse productivity, as well as allowed female companions to receive treatments together. As the treatment rooms were utilitarian in furnishing and decoration, the identical beds acted as the spatial anchor, separated from the lounge

⁸⁶ Méndez, “Theory Studies: Archetypical Practices of Contemporary House Design,” 25.

⁸⁷ Méndez, “Theory Studies: Archetypical Practices of Contemporary House Design,” 23.

⁸⁸ Carol A. Petravage, *The Fordyce Bathhouse, Hot Springs National Park, Arkansas* (Harpers Ferry, West Virginia: Harpers Ferry Center, National Park Service, U.S. Dept. of the Interior, 1988), 290.

chairs and seating arrangements of adjacent lounges and assembly rooms. Single beds were still used in male treatment rooms, as men mostly visited spas to use the gymnasium and interact with friends. Male visitation to spas for massage and other body treatments, although still lower than that of women, has only just risen in the past two decades to nearly 50 percent, according to the CEO of ESPA.⁸⁹

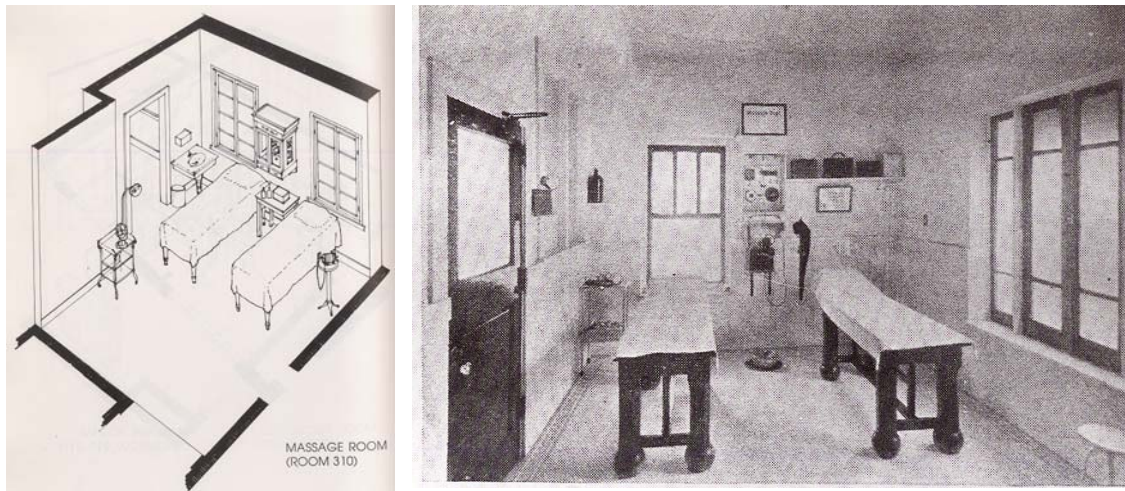


Figure 3.4.4.1

Left: Treatment Room, Fordyce Bathhouse (1915), Hot Springs National Park, AR. PhotoCrd: Hot Springs National Park, *The Fordyce Bathhouse, Hot Springs National Park, Arkansas* (Harpers Ferry, West Virginia: Harpers Ferry Center, National Park Service, U.S. Dept. of the Interior, 1988), 318.

Right: Treatment Room, Buckstaff Bathhouse (1915), Hot Springs National Park, AR. PhotoCrd: Hot Springs National Park, *The Fordyce Bathhouse, Hot Springs National Park, Arkansas* (Harpers Ferry, West Virginia: Harpers Ferry Center, National Park Service, U.S. Dept. of the Interior, 1988), 509.

The couples massage was born as a way of easing people, particularly men, into the process, by having a companion at their side. Rural resorts that often accommodate vacationing or honeymooning couples feature several treatment rooms with side-by-side amenities. Lonely Couple has developed as an economic cornerstone of spas because of increased use of the space and higher fees and tips for the treatments. Thus

⁸⁹ Kate Zernike, "The Spa-ification of America," *The New York Times*, 2 Jan. 2005, Travel section.

the spa industry has developed a general rule of thumb that one-quarter (1/4) of all treatment rooms be able to accommodate couples. Due to the popularity of the Lonely Couple ideal in resorts and spas, designers have creatively adapted other spaces to seat two, such as the dual Jacuzzi in the Oriental Spa at the Landmark (2005), designed by Peter Remedios. Similarly, large pool areas have begun staging lounge furniture in groups of two, as it enables two people to isolate themselves within a public domain.

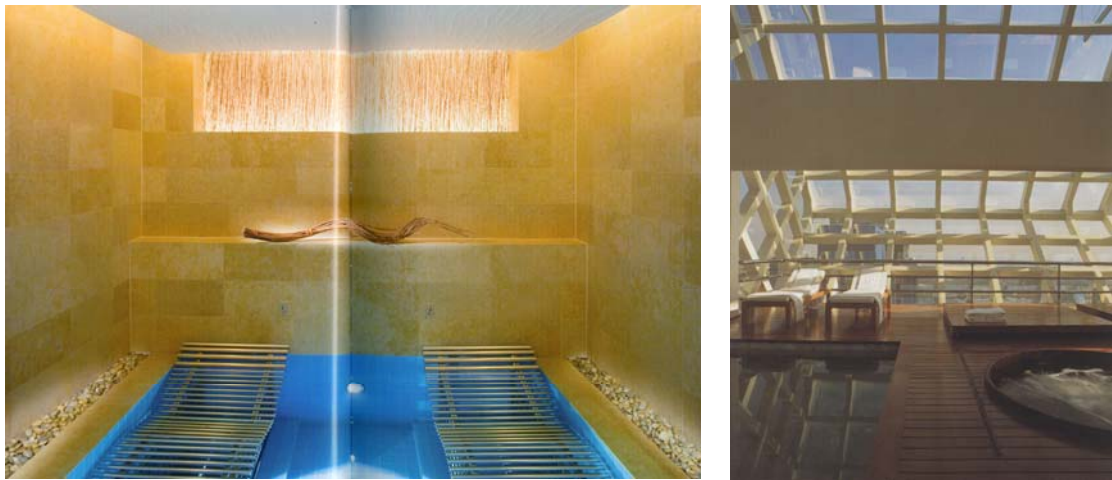


Figure 3.4.4.2

Left: Pool, Oriental Spa at the Landmark (2005), Peter Remedios; Hong Kong, China. PhotoCrd: Mandarin Oriental, *Spa Design* (Koln: Daab, 2006), 259-60.

Right: Pool, Emiliano (2001), Arthur de Mattos Casas; São Paulo, Brazil. PhotoCrd: Tuca Reines, *New Hotels* (New York: Harper Design International, 2003), 306.

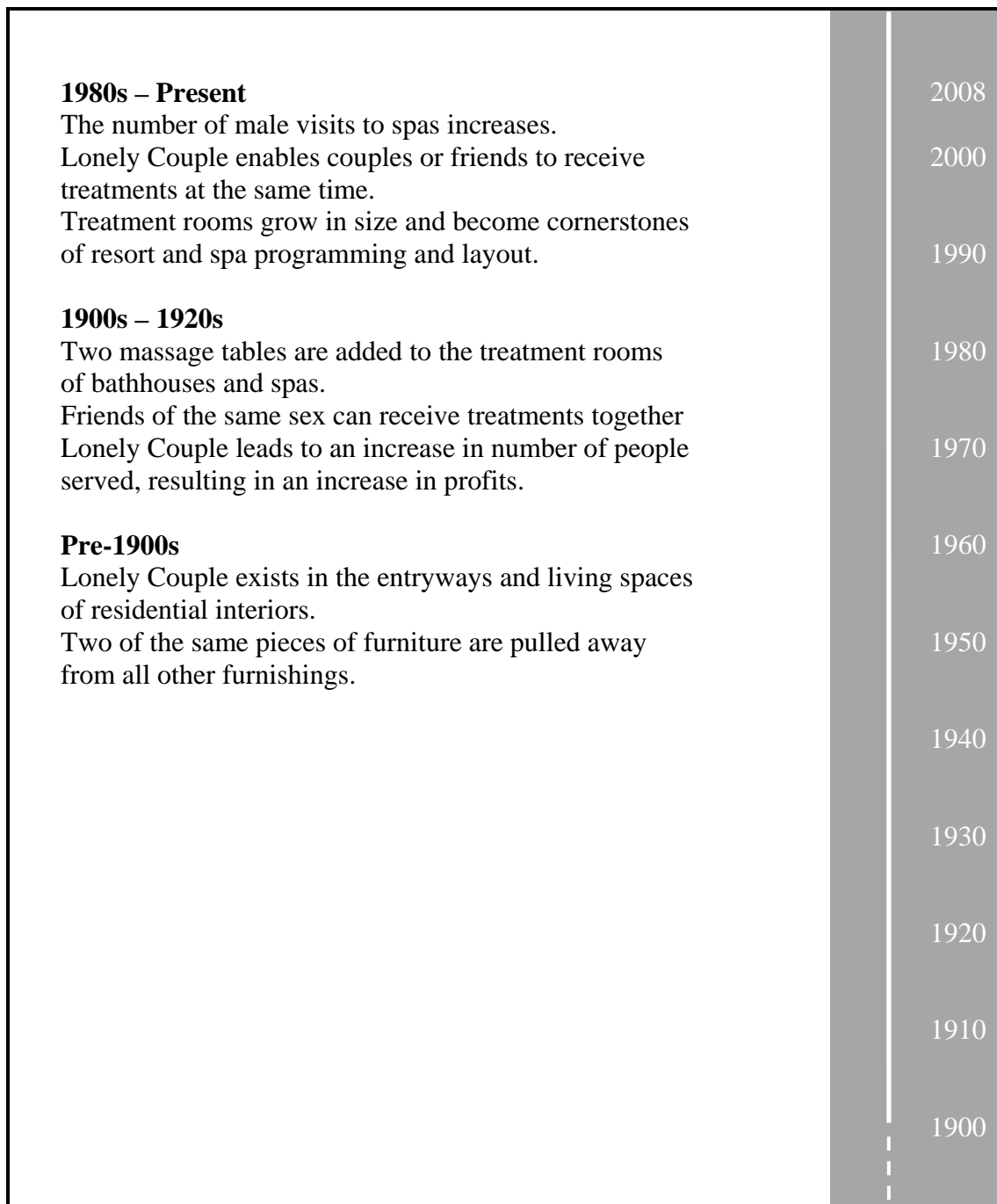


Figure 3.4.4.3 Time Analysis: Lonely Couple

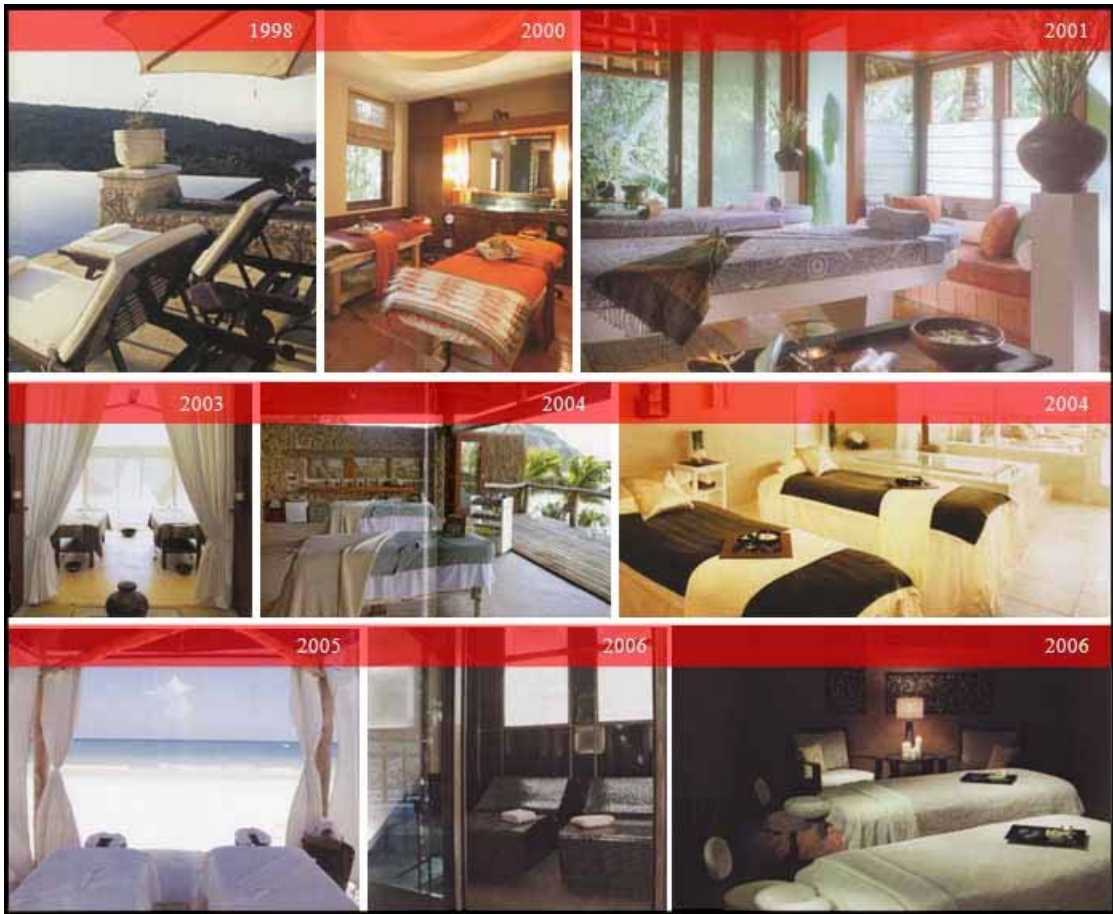


Figure 3.4.4.4 Photographic Timeline: Lonely Couple

Pool, Zimbali Lodge (1998), Wilson & Associates; KwaZulu-Natal, South Africa. PhotoCrd: Francki Burger, "Into Africa," <i>Interior Design</i> 70, no. 1 (Jan. 1999), 185.	Lounge, Ananda Himalaya (2000), Chhada, Siembieda, and Associates; Uttaranchal, India. PhotoCrd: Martin Nicholas Kunz, <i>Spa Design</i> (Koln: Daab, 2006), 78-9.	Spa, Four Seasons Bali (2001), John Heah & Co.; Bali, Indonesia. PhotoCrd: Martin Nicholas Kunz, <i>Spa Design</i> (Koln: Daab, 2006), 161.
Treatment room, Amin-I-Khas (2003), Jean-Michel Gathy; Ranthambore, India. PhotoCrd: Ken Hayden, "Fit for a Maharaja," <i>Interior Design</i> 75, no. 8 (June 2004), 214.	Treatment room, North Island (2004), Silvio Rech and Leslie Carstens Architecture; Seychelles. PhotoCrd: Dana Allan and Michael Poliza, <i>Spa Design</i> (Koln: Daab, 2006), 248-9.	Treatment room, Kara Spa at Park Hyatt (2004), HCA Design; Los Angeles, CA. PhotoCrd: Patrick Messina, "A Spa of One's Own," <i>Interior Design</i> 75, no. 12 (Oct. 2004), 108.
Treatment room, Kinan Spa at the Maroma Resort & Spa (2005), Jose Luis Moreno and Zimmer Associates Int'l; Riviera Maya, Mexico. PhotoCrd: Arroba International, "Sacred Space," <i>Hospitality Design Magazine</i> 27, no. 7 (Sept. 2005), 150.	Spa, Omnia Hotel (2006), Parallel Design (Ali Tayar); Matterhorn, Switzerland. PhotoCrd: Omnia, "Climb Every Mountain," <i>Interior Design</i> 78, no. 1 (Jan. 2007), 175-6.	Treatment room, Evensong Spa at Heidel House Resort (2006), CMD Architects and Testani Design Troupe; Green Lake, WI. PhotoCrd: Ken Hayden, "Little Spa in the Big Woods," <i>Interior Design</i> 78, no. 2 (Feb. 2007), 64.

Figure 3.4.4.5 Photographic Citations: Lonely Couple

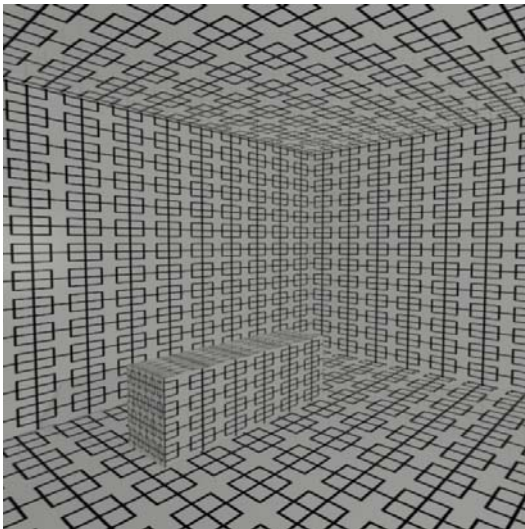
3.5 Materials

The application and usage of materials is arguably the most elastic element of resort and spa design, as they have the power to transform space. The materials used in these environments range from demure backdrops to encompassing interventions. Materials are also successful in imparting cultural design concepts, as was the case in several of the Resort and Spa intypes.

3.5.1 Camouflage

Archetype

Camouflage



Element

Material

Definition

Camouflage refers to the wrapping of an interior, including its furnishings, with a continuous pattern or patterns, effectively blurring the transition between horizontal and vertical planes. Resorts and spas utilize camouflage as a strategy for positive distraction, a vehicle for mentally transporting the guest.

Description

Camouflage, as explained by Elizabeth O'Brien in her archetypical study of materials, began in art galleries as an exploration of the "relative interactions between site, object, and viewer."⁹⁰ As a material application, O'Brien asserts that Camouflage originated with the Minimalist work of Frank Stella and other installation artists of the 1960s and 1970s, but it is the installation art of the late 1970s and 1980s that show a direct correlation between art galleries and the employment of Camouflage in resort and spa interiors.

Daniel Tremblay used Camouflage in *The Lost Wave* (1984) to impart a specific effect, an interaction between viewer perception and an enveloping environment, as he "transformed the Museum's ocean-view gallery with thousands of postcard views of La Jolla's beaches, ...affixed on the [ceiling] walls and floor around the gallery windows. Installed in rhythmic patterns, the overall form of the postcards was read as a giant wave crashing through the panoramic windows."⁹¹ Tremblay's use of the ocean as a borrowed view enabled the viewer to become enveloped in color and form, and the White Box that comprised the rest of the gallery space enhanced the perceived motion of the wave as a constant ebb and flow. *The Lost Wave* illustrates the

⁹⁰ Elizabeth O'Brien, "Material Archetypes: Contemporary Interior Design and Theory Study" (MA Thesis, Cornell University, 2006), 132.

⁹¹ Farrell, ed., *Blurring the Boundaries*, 99.

progression of Camouflage from Minimalist installations that extruded into a space, encroaching the physical boundaries of viewers, to its more modern relevance as a two-dimensional material application that envelops the viewer.



Figure 3.5.1.1

The Lost Wave (1984), Daniel Tremblay; San Diego Museum of Contemporary Art. PhotoCrd: John and Jane Abbott, *Blurring the Boundaries: Installation Art* (San Diego Museum of Contemporary Art, 1997), 98.

The feeling of disconcertment that O'Brien attributes to Camouflage is present in resort and spa interiors, as well, but in a less severe manner. The lobby of the Morgans Hotel (1984) by Andrée Putman in New York City depicts a similar optical illusion to cubic forms utilized by Andrea Palladio in Santo Spirito (15th century), Venice, Italy. The eye dances along the floor in an attempt to discern a flat plane from a visually uneven surface that is not conducive to forward motion. As Putman applies the pattern solely to the floor, the lobby is not an encompassing example of

Camouflage; however, her usage of the Palladian pattern suggests a successive appreciation of Camouflage in hospitality design.



Figure 3.5.1.2

Left: Inlaid marble floors, Santo Spirito (15th century), Andrea Palladio; Venice, Italy. PhotoCrd: Richard Weston, *Materials, Form and Architecture* (New Haven: Yale University Press, 2003), 57.

Right: Lobby, Morgans Hotel (1984), Andrée Putman; New York, NY. PhotoCrd: www.quickbook.com

In contemporary iterations, repeated patterns are demure and often wrap only a small portion of the interior, such as in the Four Seasons Resort (1999) in Punta Mita, Mexico, or Fabio Novembre's Una Hotel Vittoria (2003), in Florence, Italy, where the spatial confusion is brief and visually and physically adjacent to a more 'regular' room. The material wrapping of these spaces serves to transport the guest to an otherworldly zone of relaxation, a disconnect from daily stresses. An example of this is present in a hotel in Oslo, Norway, that combats the constant cold with a Camouflage application in each guestroom, as "the color of the ceiling is always

carried down one of the walls, and the color of the floor is taken up on the opposite wall, resulting in a cozy “wrapping” effect.”⁹²



Figure 3.5.1.3

Left: Guest suite, Four Seasons Resort (1999), Anderson Miller; Punta Mita, Mexico. PhotoCrd: Peter Vitale, “Goldkey Finalists: Suite,” *Interior Design* 77, no. 12 (Oct. 2006), 204.

Right: Lobby, Una Hotel Vittoria (2003), Fabio Novembre; Florence, Italy. PhotoCrd: Yael Pincus, *Ultimate Hotel Design* (Barcelona: LOFT Publications, 2004), 350.

A prolific supplier and inspiration of Camouflage is an Italian company, Bisazza Mosaic. O’Brien references their retail showroom as an example of Camouflage, and their work has become synonymous with Camouflaged interiors, such as the Fabio Novembre spa depicted above. Their use of square tesserae add texture and subtle depth to the vertical and horizontal planes being wrapped, and enable irregular surfaces to be Camouflaged, such as sink basins, soffits, and columns. O’Brien speculated that “[w]hile Camouflage is a relatively rare material application it may become more prevalent as designers continue to explore the effects of patterns and graphics on interior space.”⁹³ Subsequently, the abstracted graphics of Bisazza has inspired various designers to employ Camouflage in their resort and spa interiors.

⁹² Bradley, ed., *Design Hotels Yearbook* 08, 329.

⁹³ O’Brien, “Material Archetypes: Contemporary Interior Design and Theory Study,” 136.

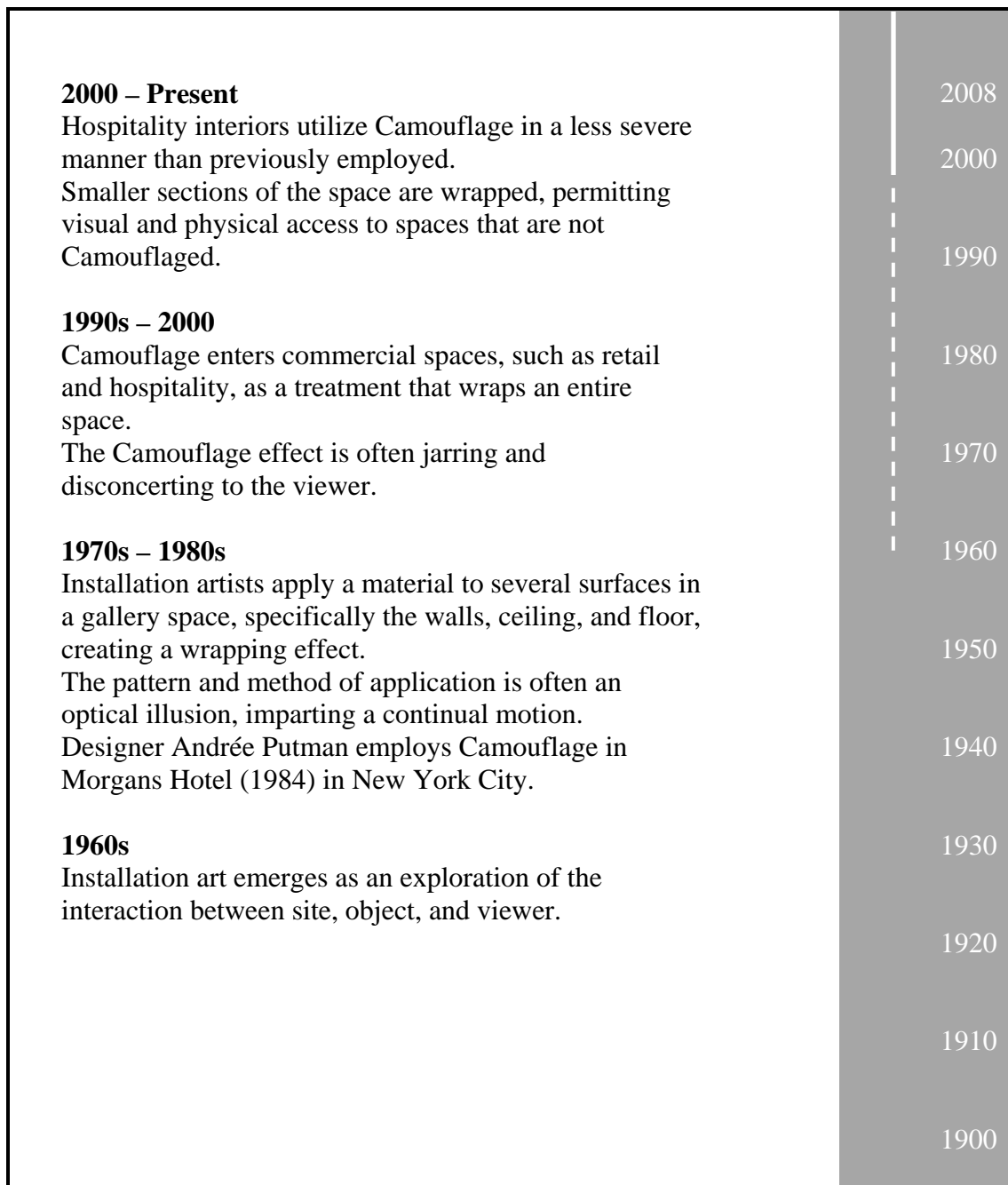
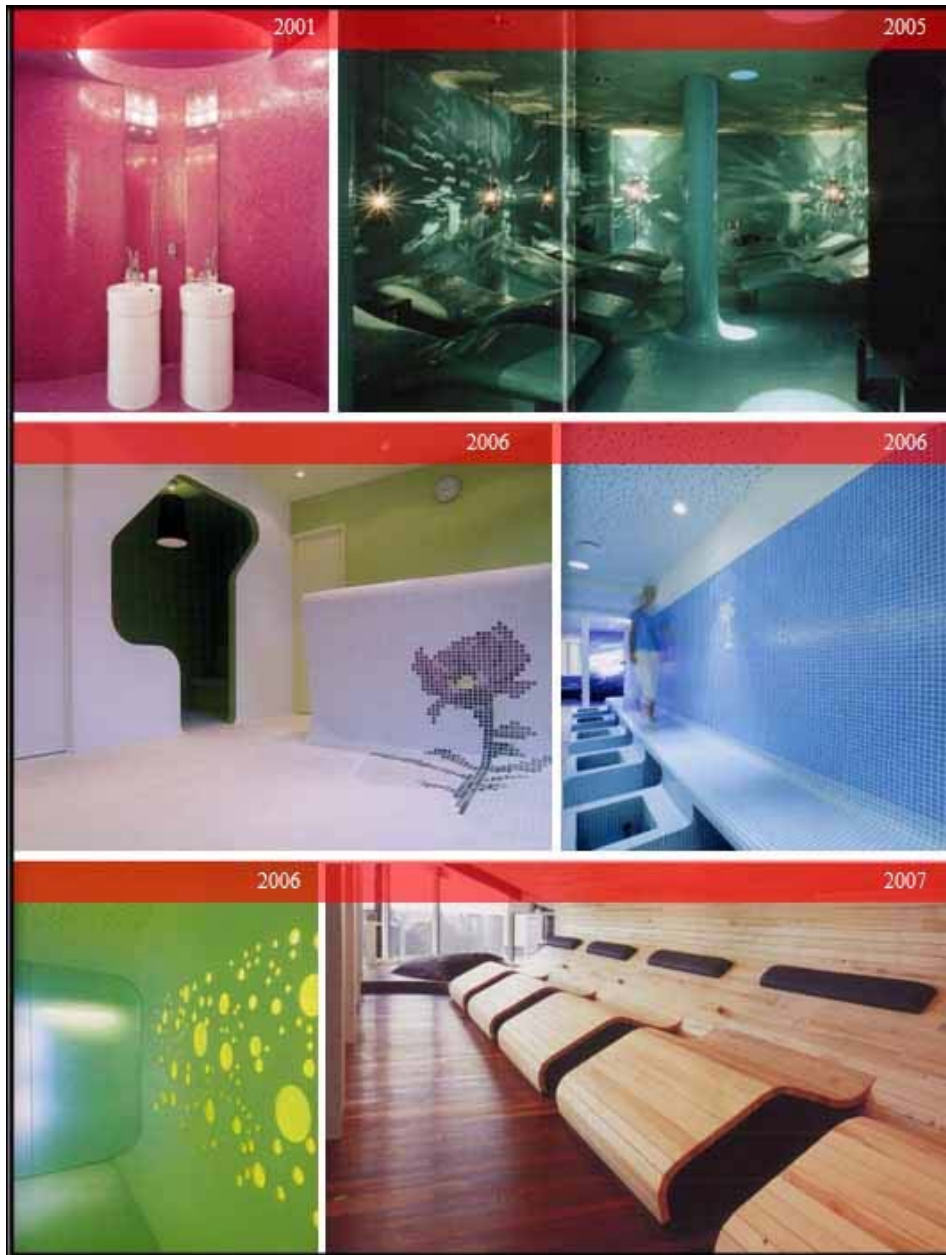


Figure 3.5.1.4 Time Analysis: Camouflage



Locker room, Side Hotel (2001), Matteo Thun; Hamburg, Germany. PhotoCrd: Bisazza Mosaic, www.bisazza.com	Lounge, Loisiium (2005), Steven Holl Architects; Langenlois, Austria. PhotoCrd: Christian Richters and Margherita Spiluttini, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 8-10.
Spa lobby, Emu (2006), Assistant; Tokyo Japan. PhotoCrd: Motohiro Sunouchi, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 63.	Locker room, Lanserhof (2006), Regina Dahmen-Ingenhoven; Lans, Austria. PhotoCrd: Holger Knauf, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 15.
Lounge, Lanserhof (2006), Regina Dahmen-Ingenhoven; Lans, Austria. PhotoCrd: Holger Knauf, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 17.	Lounge, Therme Bad Aibling (2007), Behnisch Architekten; Bad Aibling, Germany. PhotoCrd: Torben Eskerod and Adam Mork, "Bubble Bath," <i>Interior Design</i> 79, no. 2 (Feb. 2008), 184-7.

Figure 3.5.1.6 Photographic Citations: Camouflage

3.5.2 Slats

Archetype

Slats



Element

Material

Definition

Slats describes screens composed of regularly spaced thin strips of material, typically wood, and oriented in either a horizontal or vertical direction. In resorts and spas, Slats is employed as an aesthetic method of circulating air and permitting light, as well as providing ornamentation, privacy, and directionality to a space.

Description

Slats originated as an architectural method of regulating the flow of air and light into an interior, particularly those in hot and humid climates. Screens or louvers, traditionally composed of wood, were fitted into windows and roofs open to the sun, effectively reducing the amount of glaring sunlight and direct heat; the fissures

between the strips allowed for ventilation into the space. The aesthetic of Slats is derived from both the repetitive pattern of solids and voids, as well as the ensuing pattern of light as it reflects upon interior surfaces. Resort and spa designs often feature Slats as interpretations of Middle Eastern and Far Eastern cultural applications, such as covered Moroccan markets and Japanese houses.⁹⁴ In some locales, Slats is applied to serve the identical functional and aesthetic purpose as traditionally used, such as arranging long branches as a roof over the outdoor treatment room of Las Ventanas (1997) in Los Cabos, Mexico. As resorts and spas are often located in tropical regions, the functional and aesthetic applications of Slats have become a cornerstone of their design.

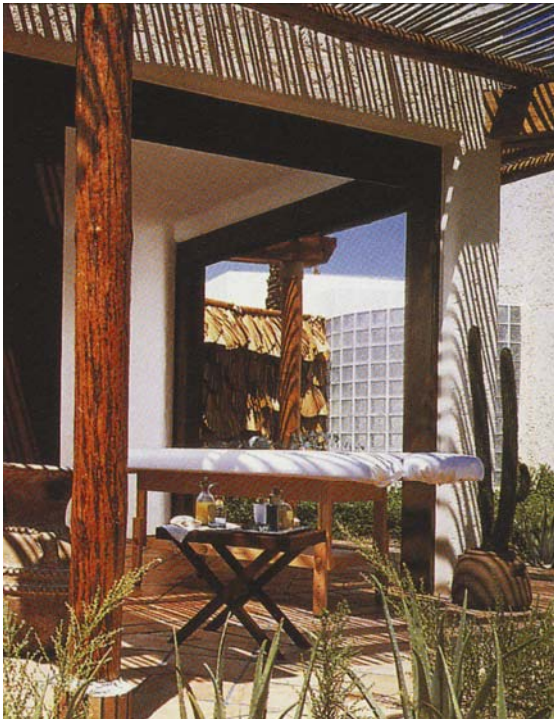


Figure 3.5.2.1

Treatment room, Las Ventanas (1997), Wilson & Associates; Los Cabos, Mexico. PhotoCrd: "The Essential Amenity," *Interior Design* 69, no. 8 (June 1998), 198-99.

⁹⁴ O'Brien, "Material Archetypes: Contemporary Interior Design and Theory Study," 20-1.

The materiality of Slats has transformed over the past several decades, from traditional wood, as employed by Frank Lloyd Wright, to include concrete, glass, and metal. For example, Spa Bad Elster in Germany uses colored glass louvers to both control the incoming light and introduce playful color to the monochromatic space. While most contemporary applications of Slats serve similar purposes as historic uses, namely the passage of light and air, ornamentation, privacy, and directionality have become common reasons to employ vertical and horizontal strips. In some instances, Slats is oriented in a horizontal manner and clad on walls and ceilings, visually pulling one through the passageway. German del Sol employs the shadow pattern created by sunlight and wood strips to convey this forward movement in his Hotel Explora (1998) in Chile; Shawn Hausman uses Slats as an iteration of Camouflage in The Standard Miami (2006), wrapping the tunnel in wooden strips and using artificial light and the depth of the negative space between strips to pull people through. Similarly, Hotel Holos (2007) in Seville, Spain utilizes Slats in concert with a boardwalk that meanders through the garden, “developing the veil as a canopy that expands and shrinks as it travels around the back and side of the property and eventually morphs into a wall along the street front. Made from aluminum beams, this futurist latticework bursts from the white stuccoed side of the villa to shelter 2,000 square feet...At the perimeter of the property, the teak planks angle up to conceal incandescent fixtures installed behind it.”⁹⁵ The development of Slats illustrates the perpetual correlation between form and function.

⁹⁵ Maria López-Cordero, “Hola Holos,” *Interior Design* 79, no. 4 (April 2008): 318-319.



Figure 3.5.2.2

Left: Pool, Spa Bad Elster (2001), Behnisch and Sabatke; Bad Elster, Germany. PhotoCrd: Christian Kandzia, "Spa Bad Elster," *Architectural Record* 189, no. 8 (Aug. 2001), 110-11.

Right: Corridor, Hotel Explora Atacama (1998), German del Sol; San Pedro, Chile. PhotoCrd: Guy St. Clare and Guy Wemborne, "Destination Architecture," *Architectural Record* 186, no. 11 (Nov. 1998), 117.

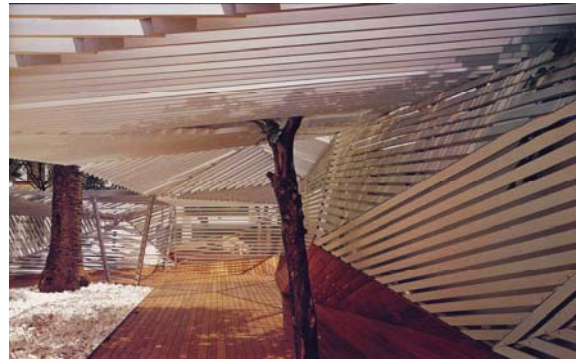


Figure 3.5.2.3

Left: Corridor, The Standard Miami (2006), Shawn Hausman; Miami, FL. PhotoCrd: Martin Nicholas Kunz, *Spa Design* (Koln: Daab, 2006), 54-5.

Right: Garden, Hotel Holos (2007), MGM Arquitectos; Seville, Spain. PhotoCrd: Jesus Granada for Fabpics, "Hola, Holos," *Interior Design* 79, no. 4 (April 2008), 320.

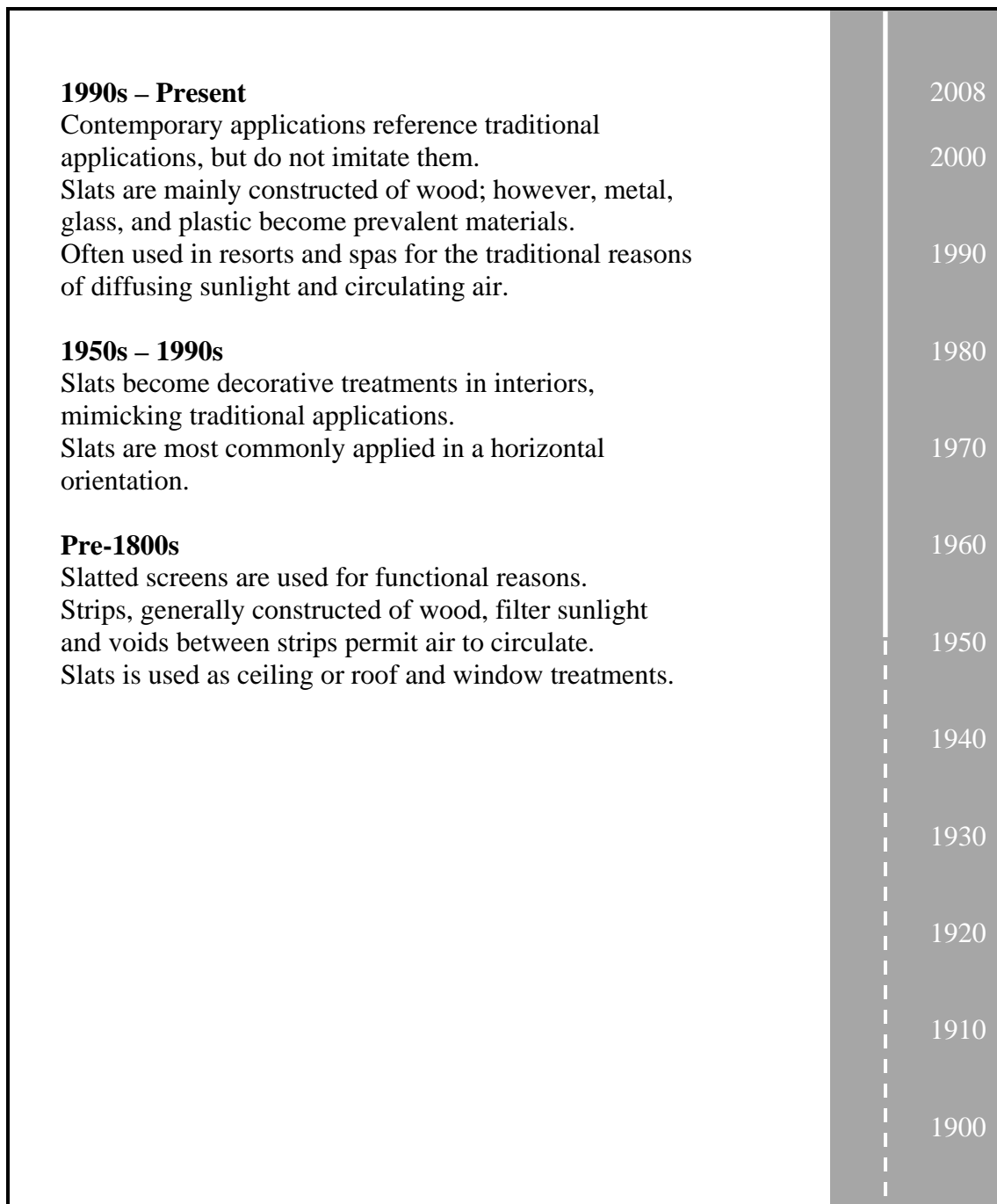


Figure 3.5.2.4 Time Analysis: Slats



Figure 3.5.2.5 Photographic Timeline: Slats

Corridor, Mii Amo Spa (2000), Gluckman Mayner; Sedona, AZ. PhotoCrd: Harry Zernike, "Mesa Modern," <i>Interior Design</i> 72, no. 8 (June 2001), 185-87.	Lounge, Madison Resort (2001), BAMO; Carmelo, Uruguay. PhotoCrd: Oberto Gili, "International Appeal," <i>Interior Design</i> 72, no. 1 (Jan. 2001), 201-06.
Dining Room, Hotel Sheraton Centro Historico (2003), Pascal Arquitectos; Colonia Centro, Mexico. PhotoCrd: Fernando Cordero, <i>Ultimate Hotel Design</i> (Barcelona: LOFT Publications, 2004), 56.	Lobby, Hospes Amerigo (2004), Hospes Design and Elvira Blanco; Alicante, Spain. PhotoCrd: Hospes Hotels, "Divine Inspiration," <i>Hospitality Design Magazine</i> 28, no. 1 (Jan. 2006), 64.
Spa, Ginzan Onsen (2006), Kengo Kuma & Associates; Fujiya, Japan. PhotoCrd: Jimmy Cohrsen, "The Essence of Edo," <i>Interior Design</i> 78, no. 4 (April 2007), 285-6.	Lounge, Tschuggen Bergoase Spa (2006), Mario Botta; Arosa, Switzerland. PhotoCrd: Enrico Cano and Pino Musi, "A Spa for the Spirit," <i>Interior Design</i> 78, no. 4 (April 2007), 272-4.

Figure 3.5.2.6 Photographic Citations: Slats

3.5.3 Nordic Box

Archetype

Nordic Box



Element

Material

Space

Definition

Nordic Box is an application of the material “slats”. Nordic box describes panels of light-colored, soft wood, such as Nordic spruce, applied to all surfaces and furnishings of a space, directly referencing the Nordic baths of the 19th century. These slats are uniform and tightly spaced, often resulting in an iteration of the intype Camouflage.

Description

The simplicity of form and function exuded by Nordic saunas has been revered during its centuries of existence. Historically revered as enclosed spaces for physical and

mental cleansing, Nordic saunas are constructed of unpainted timber, dovetailed to form the sturdy horizontal and vertical planes of these structures, which effectively exhibited the honesty of the material. This method and aesthetic of construction is commonplace in Nordic locales; dating back to the 1700's, Nordic-inspired Swedish buildings, from farmhouses to churches, were constructed of Nordic woods. While some ornamentation was present, it was generally carved into the wood, and unpainted.⁹⁶ The cultural significance of saunas across Sweden, Finland, and Norway has weighty influence on the regional architecture, and the natural aesthetic of enveloping wood has made Nordic Box an institution in international design.

The form and function of the Nordic sauna penetrated American bathhouses during the nineteenth century, particularly in the Hot Springs region of Arkansas, as 1840s vapor baths in Hot Springs, Arkansas consisted of a “small wooden enclosure over a hot spring with the steam rising from below through the wooden floor planks.”⁹⁷

Traditional Nordic saunas, as well as contemporary saunas that are inaccessible to hot springs, utilize small stoves or burning coals to create steam, as water is poured over the heat source. As the bathhouse regions developed, and air-borne illness became more prevalent, the form and function of saunas were transformed and moved to the interior. In 1884, as a method of preventing steam from entering the lungs, bathhouses began featuring vapor cabinets, which were essentially shrunk steam rooms that enclosed all but the patron's head.⁹⁸ Such precautions were later discovered to be futile in terms of illness prevention, and the original form of the sauna was reinstated.

⁹⁶ Lars Sjöberg, *The Swedish House* (New York: The Mancelli Press, Inc., 2003).

⁹⁷ Paige and Harrison, *Out of the Vapors*, 35.

⁹⁸ Paige and Harrison, *Out of the Vapors*, 48.

As the eminent feature of Nordic Box is the repetitive wood slats, much attention is paid to the species and condition of timber used in construction. Although a variety of woods may suit the purposes of a sauna, “the traditional material is either pine, also called European redwood, or spruce, also called European whitewood, from the polar regions of the Baltic.”⁹⁹ In terms of its resistance to mold, insects, and splitting, chosen woods are of a high caliber, and it is considered ideal for all surfaces of the sauna space be constructed of timber planks that are harmonious to each other in terms of color, scent, and texture. Furthermore, pockets and knots in the wood may secrete non-water soluble resin that can stain the wood or the bather. High quality wood, as well as the removal and plugging of knots, both reduce the risk of resin emissions, as well as contribute to a uniform appearance of the material.¹⁰⁰ To protect the health of sauna patrons, wood treatments such as varnish, paint, stain, or oil are deemed toxic in the enclosed environment and, consequently, most sauna wood is left untreated.¹⁰¹ In modern resorts and spas, the constant barrage of patrons may require the application of some treatment to the wood; however, this may mar the honesty of the material, as well as the experience.

The shrouding experience of natural wood in saunas has encouraged designers to employ the Nordic Box aesthetic in international saunas, as well as other interiors, including guestrooms, dining rooms, and lounges. Because the function of Nordic Box has transformed in the past few decades, it is deemed essential to convey the natural essence of the material, and maintain the integrity of the material in its application. However, the most prevalent dichotomy between traditional and contemporary applications of Nordic Box is the usage and intensity of lighting. In the

⁹⁹ Allan Konya, *Finnish Sauna* (London: The Architectural Press, 1987), 46.

¹⁰⁰ Konya, *Finnish Sauna*, 135.

¹⁰¹ Konya, *Finnish Sauna*, 49.

former instance, both natural and artificial lighting is demure or absent, adding to the sensory experience of natural wood. Indirect natural sunlight maintains the integrity of the sauna experience, a dark, womb-like enclosure.¹⁰² While contemporary interiors are equally parsimonious in their use of interior lighting, most Nordic Box spaces invite natural light via floor-to-ceiling windows, such as in the Plateau spa (2004) in Hong Kong, as well as in the Vigilius Mountain Resort (2004) in Italy. The unique aesthetic of Nordic Box has pervaded the boundaries of culture and time, and developed as an elastic fixture in the interior design of resorts and spas.



Figure 3.5.3.1

Left and center: Sauna and guestroom, Plateau (2004), John Morford; Hong Kong, China. PhotoCrd: Hyatt Hotels International, *Spa Design* (Köln: Daab, 2006), 210-14.

Right: Pool, Vigilius Mountain Resort (2004), Studio Thun; South Tyrol, Italy. PhotoCrd: Design Hotels, “Sleeping in Style,” *Architectural Record* 192, no. 8 (Aug. 2004), 138.

¹⁰² Konya, *Finnish Sauna*, 19.

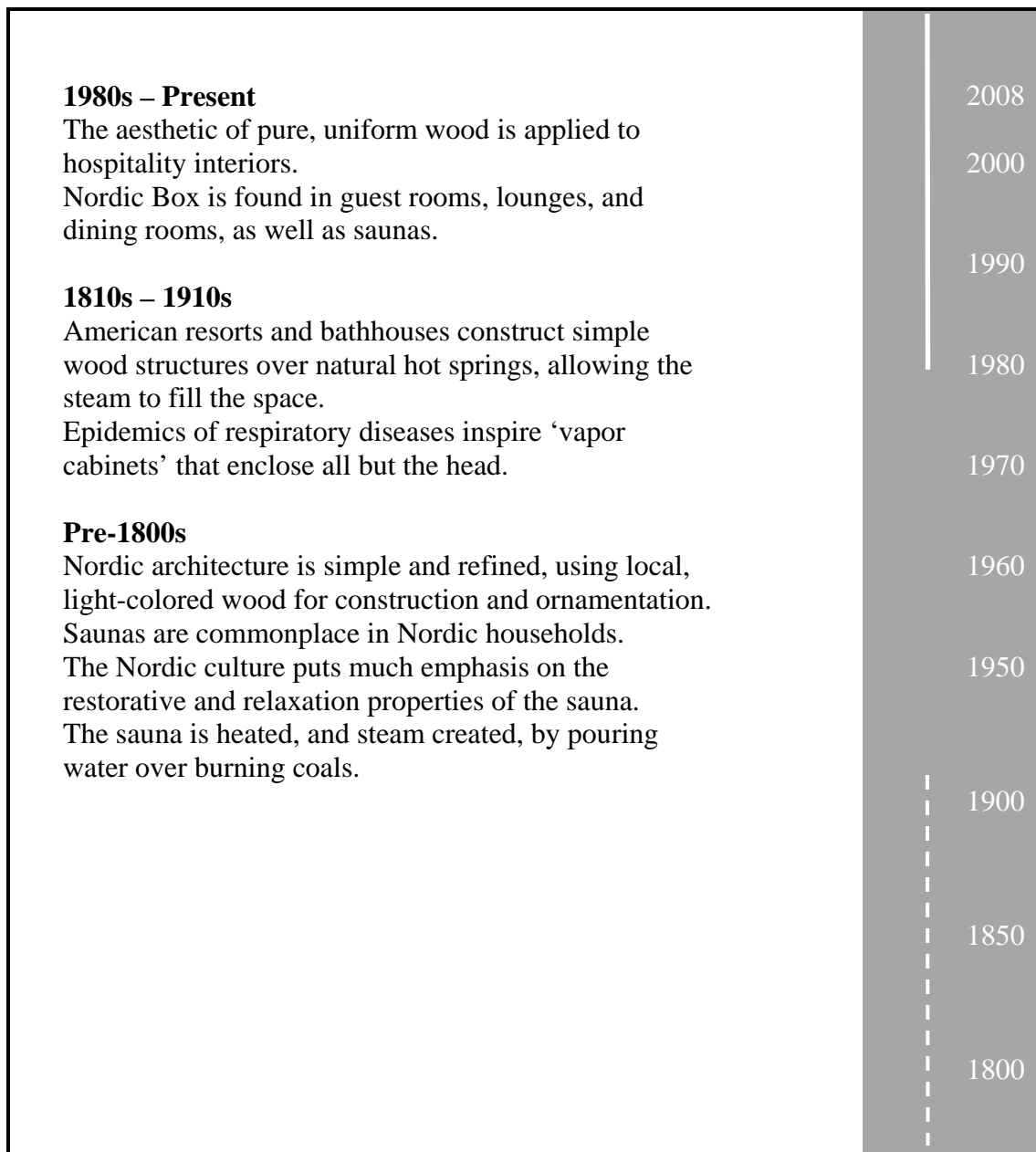


Figure 3.5.3.2 Time Analysis: Nordic Box

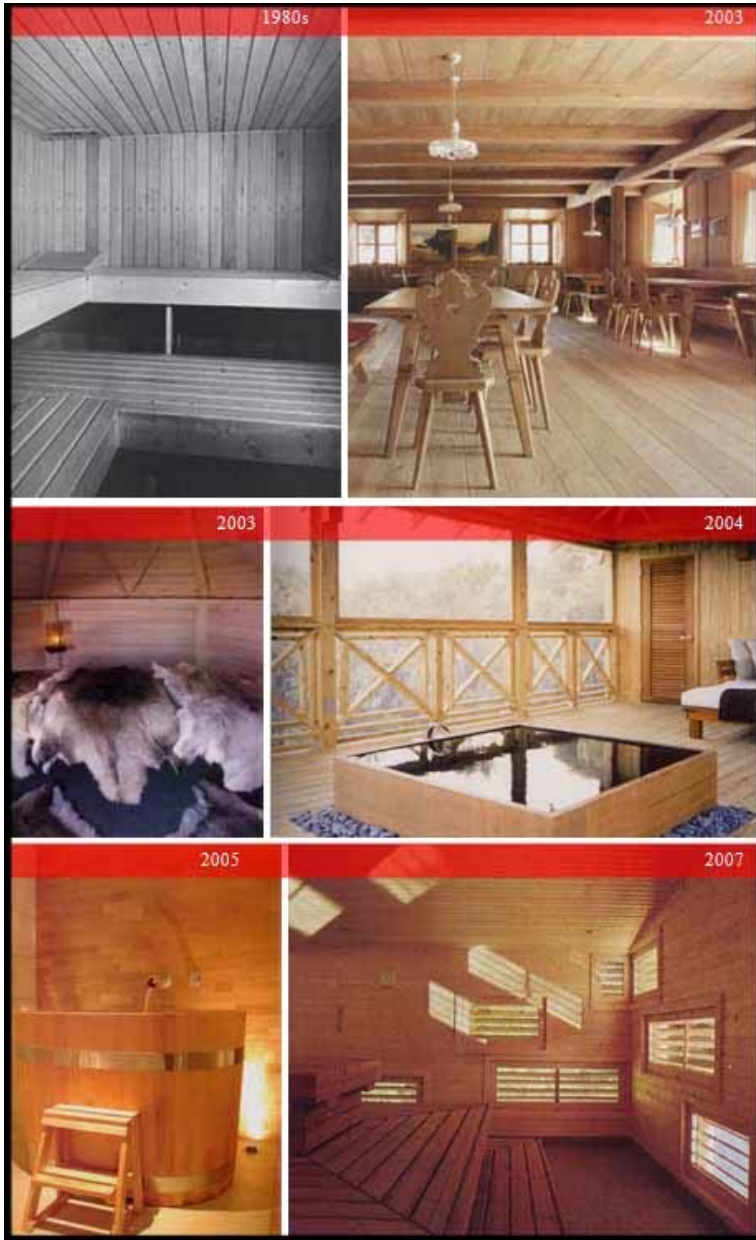


Figure 3.5.3.3 Photographic Timeline: Nordic Box

<p>Sauna (circa 1980). PhotoCrd: Paul Bernberg Saunbau, <i>Finnish Sauna</i> (London: The Architectural Press, 1987), 50.</p>	<p>Dining room, Vigilius Mountain Resort (2003), Studio Thun; South Tyrol, Italy. PhotoCrd: Thierry Malty, “Ahead of the Curve,” <i>Interior Design</i> 75, no. 8 (June 2004), 151-55.</p>
<p>Guest room, Alpine Spa at Riksgransen (2003); Sweden. PhotoCrd: Mitchell Feinberg, “Between Earth & Sky,” <i>Spa</i> (May 2005), 111.</p>	<p>Porch, COMO Shambala (2004), Keith Hobbs of United Designers; Parrot Bay, Turks and Caicos. PhotoCrd: <i>Spa Design</i> (Koln: Daab, 2006), 171.</p>
<p>Spa MTM (2005), Pal Design Consultants Ltd. and Patrick Leung; Hong Kong, China. PhotoCrd: Steve Mok, <i>Spa Design</i> (Koln: Daab, 2006), 232.</p>	<p>Sauna, Therme Bad Aibling (2007), Behnisch Architekten; Bad Aibling, Germany. PhotoCrd: Torben Eskerod and Adam Mork, “Bubble Bath,” <i>Interior Design</i> 79, no. 2 (Feb. 2008), 184-7.</p>

Figure 3.5.3.4 Photographic Citations: Nordic Box

3.5.4 Strata

Archetype

Strata



Element

Material

Definition

Strata is a material application to the wall plane in the form of horizontal bands of natural materials, usually stone or Roman brick, that imitate the natural occurrence of layering, or stratification, in the earth.

Description

Strata is derived from the horizontal bands of natural sediment and rock that are visible where the earth has been sliced, particularly in river beds and stone quarries. The variations in color and texture, as well as the intrinsic qualities of using local stone have consistently attracted architects to utilize this material in their designs, stemming back to the ancient Romans. In contemporary interior spaces, the use of

direct up or down lighting, or grazing light, enhances the texture of the individual stones. The uneven texture of the plane as a whole is further amplified by lighting, as the individual stones are slightly offset from each other.

Frank Lloyd Wright was one of the most prolific users of natural stone in his buildings, but his Fallingwater (1935) was the first to truly pay homage to the architectural site, as “Wright found a local stone, which he had roughly squared and then laid – one is tempted to say ‘stratified’ – to echo the natural bedding of the sedimentary rocks.”¹⁰³ Both exterior and interior walls were constructed with horizontal stacks of local rock in the form of Roman bricks and a deep reveal of neutral mortar. The effect worked in concert with all elements of the Fallingwater vocabulary, rejoining the materials to the site from which they came.



Figure 3.5.4.1

Left, center, and right: Fallingwater (1935), Frank Lloyd Wright; Bear Run, PA.

PhotoCr: Historical American Building Society (HABS),

http://memory.loc.gov/ammem/collections/habs_haer/.

¹⁰³ Richard Weston, “Place,” *Materials, Form and Architecture* (New Haven, CT: Yale University Press, 2003), 111.

Peter Zumthor designed Therme Vals (1996) in a similar, yet more streamlined, manner to Frank Lloyd Wright. Utilizing the local stone of the Swiss site, Vals gneiss stone, for both the spa name and the building material, Zumthor produced a monolithic edifice that respects both the natural landscape and the experience of the patron. There is an inherent directionality in the horizontal stone bands that creates a gentle pull between the interior spaces, creating a sort of celebratory cadence. In the words of Peter Zumthor, “the blocks are loosely assembled in recurring figurative patterns, which are often tied into various orthogonal ordering lines. Underlying this informal layout is a carefully modeled path of circulation which leads bathers to certain predetermined points but lets them explore other areas for themselves.”¹⁰⁴ As the bands of stone are used for the walls, ceiling, and floor planes, the effect is enveloping in a manner reminiscent of Camouflage. The height of the spaces prevents the dark stone from feeling overwhelming.

Although Therme Vals is still held as a contemporary example of Strata, several more recent projects have featured layers of natural stone. L'Espace Payot (2005) in Paris, by architect Joseph Caspari, exemplifies Strata as defined by Therme Vals, in terms of its charcoal hue and minimally offset banding. Conversely, Mario Botta's Tschuggen Bergoase Spa (2006) in Arosa, Switzerland, illustrates this category in its rough, sand-colored bands of rock. In the pool, Botta explores the stone form through extrusion, creating convex and concave pockets in which bathers can relax. Grazing light from below the water highlights the uneven stone face. In all examples of Strata, horizontal bands of stone unify the architecture and its site, creating an organic experience for the patron.

¹⁰⁴ Zumthor, *Peter Zumthor Works: Buildings and Projects 1979-1997*, 141.



Figure 3.5.4.2

Left and Center: Corridor, Therme Vals (1996), Peter Zumthor; Vals, Switzerland.
 PhotoCrd: Henry Pierre Schultz, "Primal Therapy," *Architectural Record* 202, no. 1206 (Aug. 1997), 45, 47-9.

Right: Pool, Tschuggen Bergoase Spa (2006), Mario Botta; Arosa, Switzerland.
 PhotoCrd: Enrico Cano & Pino Musi, World Architecture News,
www.worldarchitecturenews.com.

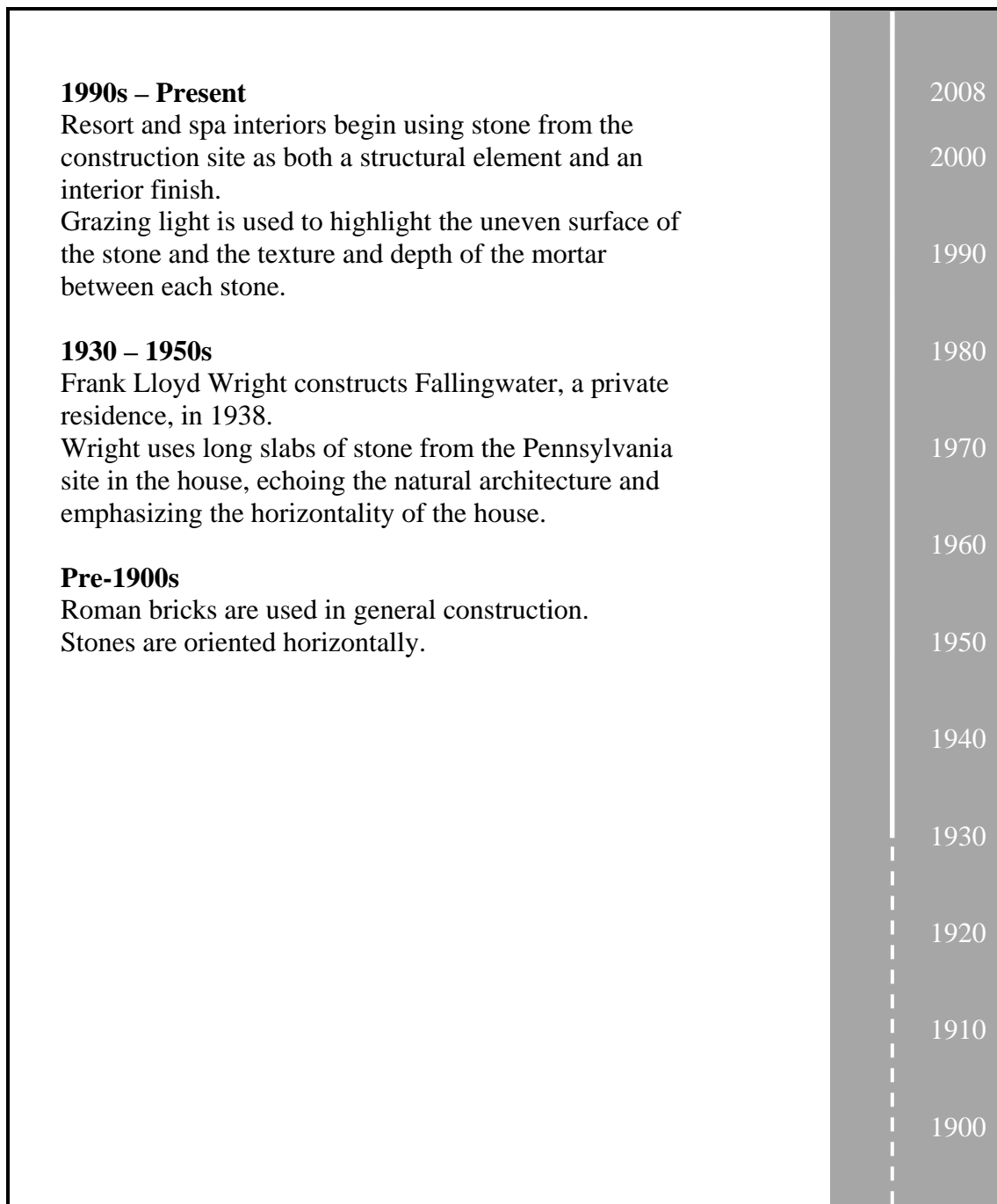


Figure 3.5.4.3 Time Analysis: Strata

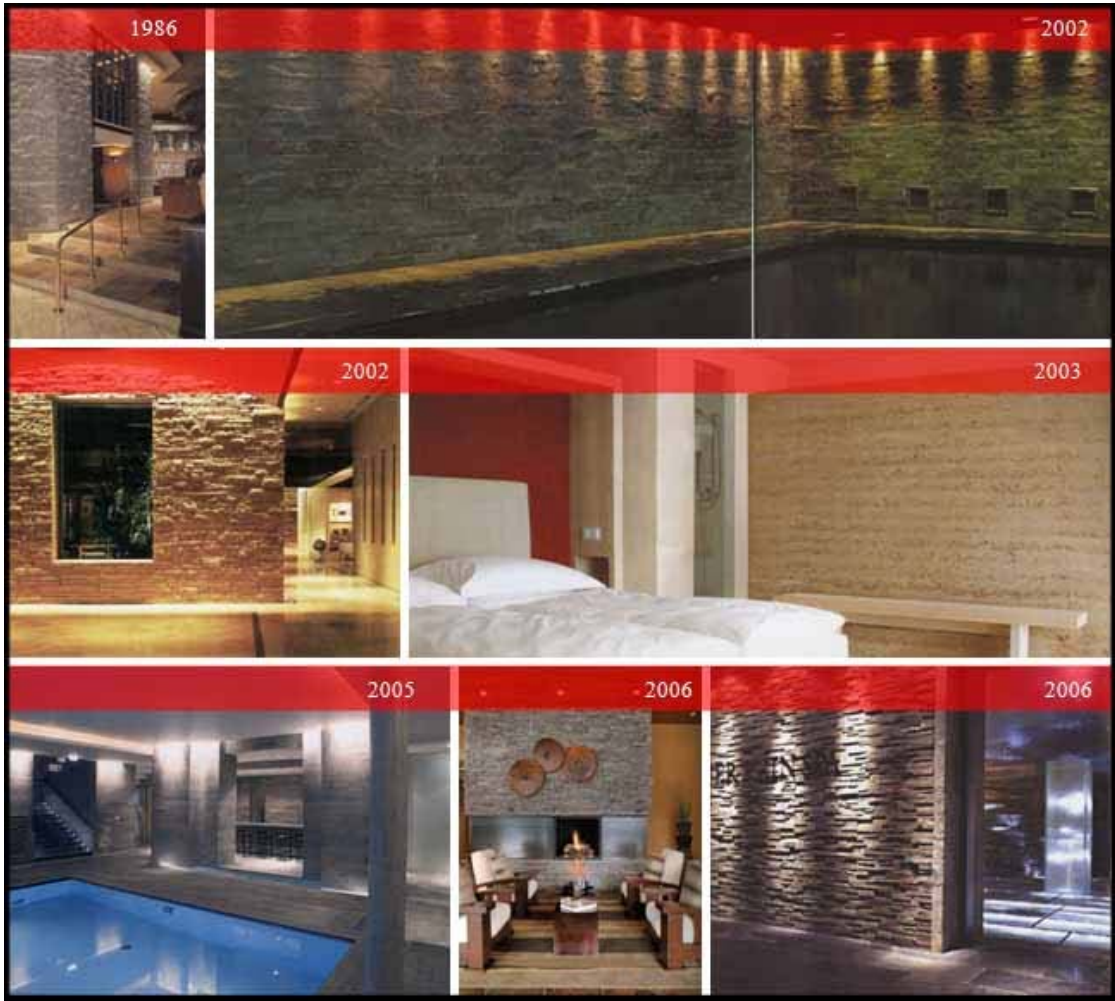


Figure 3.5.4.4 Photographic Timeline: Strata

<p>Lobby, Hyatt Regency (1986), Hornsberger Worstell & Associates; Scottsdale, AZ. PhotoCrd: Sally Painter, "Breaking New Ground in the Desert," <i>Architectural Record</i> 178, no. 2 (Feb. 1990), 124.</p>	<p>Pool, Cotswolds Hotel and Spa (2002), De Matos Storey Ryan; Cowley Manor, UK. PhotoCrd: David Grandorge, "Underground Waters," <i>Architectural Review</i> 214, no. 1275 (May 2003), 87.</p>	
<p>Corridor, Willow Stream Spa (2002), Three Architecture; Scottsdale, AZ. PhotoCrd: "Gold Key Winner: Spas/Resorts," <i>Hospitality Design Magazine</i> 25, no. 8 (Nov. 2003), 120.</p>	<p>Guest room, Vigilius Mountain Resort (2003), Studio Thun; South Tyrol, Italy. PhotoCrd: Thierry Malt, "Ahead of the Curve," <i>Interior Design</i> 75, no. 8 (June 2004), 151-55.</p>	
<p>Pool, L'Espace Payot (2005), Joseph Caspari; Paris, France. PhotoCrd: Antoine Bulot, <i>Relax: Interiors for Human Wellness</i> (Boston: FRAME Publishers, 2007), 44.</p>	<p>Lobby, Evensong Spa at Heidel House Resort (2006), CMD Architects and Testani Design Troupe; Green Lake, WI. PhotoCrd: Ken Hayden, "Warm Embrace," <i>Hotel Design Magazine</i> (May 2007), 66-7.</p>	<p>Silver Rain Spa, Ritz Carlton (2006), D'Aquino Monaco; Grand Cayman. PhotoCrd: Eric Laignel, "The Spa Treatment," <i>Interior Design</i> 78, no. 7 (May 2007), 186-88.</p>

Figure 3.5.4.5 Photographic Citations: Strata

3.5.5 Pixilate

Archetype

Pixilate



Element

Material

Lighting

Definition

Pixilate describes the application of random-patterned glass mosaic tiles on a vertical surface; lighting the plane produces a variety of colors and shallow shadows that appear kinetic, playful.

Description

The rudimentary element of Pixilate is the myriad of tesserae (individual, cube-shaped tiles) that form a glass mosaic that bounces color and light. The multi-hued grid was majorly derived by the ancient Greeks and Romans as a functional and aesthetic

solution for planar and rounded surfaces, such as columns, that depicted people, nature, and objects on a durable canvas. Of the materials available to create tesserae for mosaics and tile-work, including stone, pebbles, and terracotta, glass was the most expensive and difficult to obtain. Glass tesserae thus became synonymous with wealth and spectacle, and it often clad the walls and vaulted ceilings of prominent interiors.¹⁰⁵

The functional advantages of glass tesserae were employed with the advent of Roman bathhouses and ensuing need for an interior material that was resistant to destructive properties of moisture, as “durability must have been one consideration in damp and steamy surroundings such as obtained in fountains and baths, where painted plaster would soon have become mildewed and lost its color.”¹⁰⁶ The resilience of tesserae aided in the protection of structural components, as well as laboriously depicted scenes, as illustrated by the marked number of mosaics and architectural relics that are presently intact. Expounding on the inherent qualities of the tiles is the notion that,

Colors provided by glass tesserae were not only unaffected by damp but also much more vivid than those available in the fresco technique; the surface could be regularly wiped clean without suffering harm; and the reflective qualities of the glass would have been particularly attractive in the context of bright light and water. Since the tesserae were not polished smooth... the myriad varying inclinations of the surface would have created a scintillating effect that no painting could rival.¹⁰⁷

Upon the revival of resorts and spas during the late-19th and early-20th centuries, many developers and designers of 19th century American resorts and spas found inspiration in Roman bathhouses. As no alternative to the functional and aesthetic properties of

¹⁰⁵ Roger Ling, *Ancient Mosaics* (New Jersey: Princeton University Press, 1998), 105.

¹⁰⁶ Ling, *Ancient Mosaics*, 104.

¹⁰⁷ Ibid.

glass tesserae had yet been procured, mosaic tiles were readily applied as interior finishes from Saratoga Springs, New York to the Antlers in Colorado Springs.¹⁰⁸ Although the number and features of materials have increased dramatically in recent decades, contemporary facilities utilize glass tesserae as readily as centuries ago. Thus, Pixilate was born of the elements that manipulate the mosaic form, particularly light. The application of grazing or accent lighting enhances the grooved grid of grout between square tiles by twinkling off of the uneven glass texture and tile corners. Furthermore, the tesserae are generally of a monochromatic color family that ranges from dark to light. The natural highlights and shadows of flat or amorphously-curved walls, along with the miscellaneous pattern of illuminated hues elicit visual movement, amplifying the spatial experience. Mosaics no longer adorn a space by depicting hunting scenes or royal portraits—they now add depth, color, and sparkle to small or spartan areas.



Figure 3.5.5.1

Left: W Union Square (2000), David Rockwell; New York, NY. PhotoCrd: Jordi Miralles, *Ultimate Hotel Design* (Barcelona: LOFT Publications, 2004), 224.

Right: Treatment Room, Silver Rain Spa at Ritz-Carlton (2007), D’Aquino Monaco; Grand Cayman. PhotoCrd: Ritz Carlton, “Trend Lines: Spas,” *Hotel Design Magazine* (Apr. 2007), 18.

¹⁰⁸ Limerick, “The Grand Resort Hotels of America,” 99.

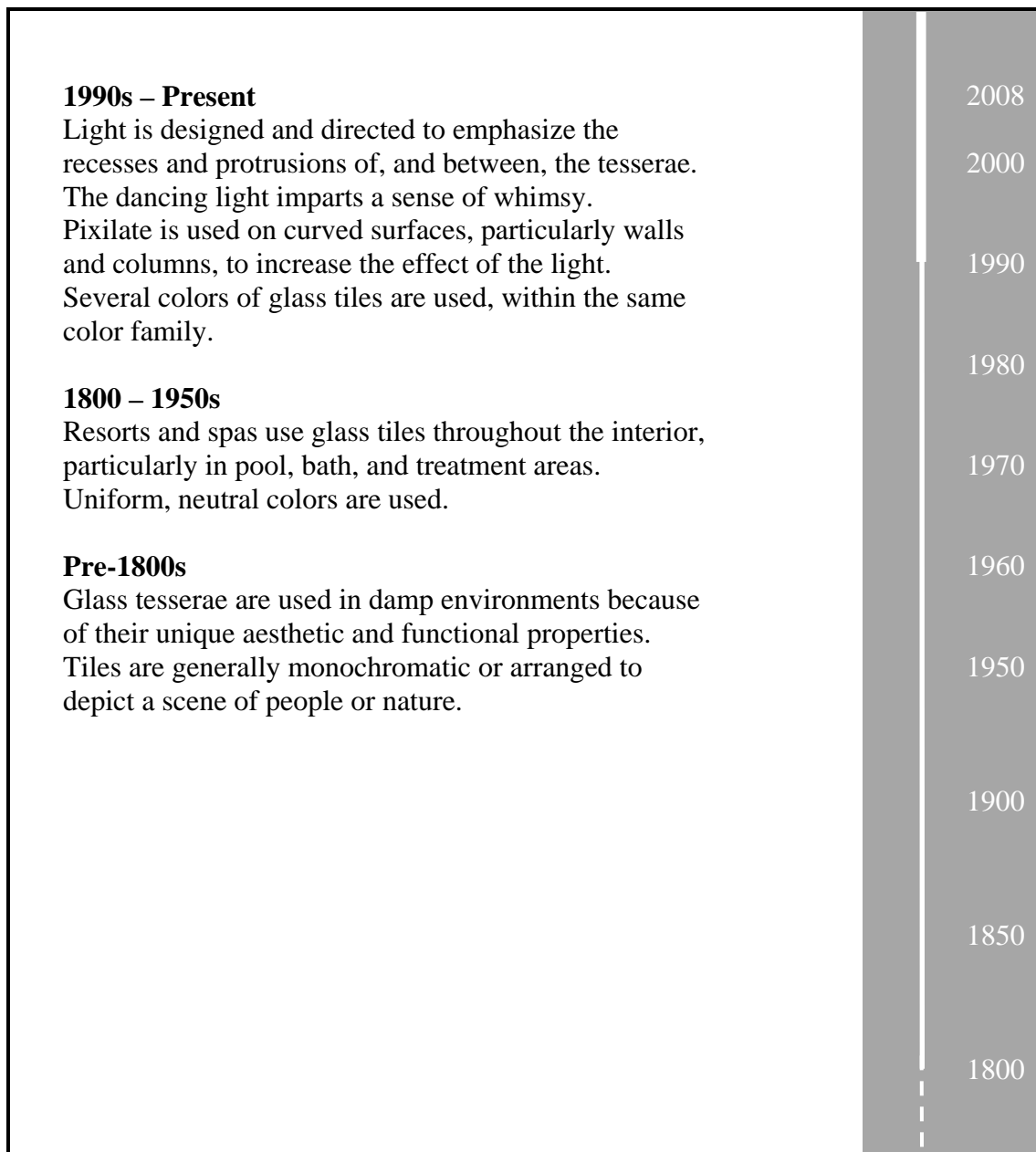


Figure 3.5.5.2 Time Analysis: Pixilate



Figure 3.5.5.3 Photographic Timeline: Pixilate

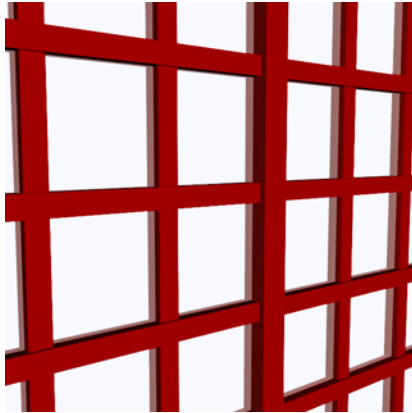
Locker room, E'SPA Gianfranco Ferre (2003), Ezio Riva; Milan, Italy. PhotoCrd: Paolo De Pietri, <i>Spa Design</i> (Koln: Daab, 2006), 271.	Lounge, The Spa at Mandarin Oriental (2003), BBG and HBA; New York, NY. PhotoCrd: Rachel Goldfarb, 2008.	
Pool, Clinique La Prairie (2005), Richter et Dahl Rocha Bureau d'Architectes; Montreux, Switzerland. PhotoCrd: Eric Laignel, "A Natural Beauty," <i>Interior Design</i> 77, no. 8 (June 2006), 180-83.	Spa, Mayflower Spa (2006), Halper Owens Architects, LLC; Washington, CT. PhotoCrd: Bill Waldron, "Family Affair," <i>Hospitality Design Magazine</i> 28, no. 7 (Sept. 2006), 189.	
Peninsula Spa by E'SPA (2006), Rocco Design, WSP/Chhada Siembieda Leung Limited; Hong Kong, China. PhotoCrd: Peninsula Hong Kong and E'SPA, "Natural Harmony," <i>Hospitality Design Magazine</i> 28, no. 7 (Sept. 2006), 196-7.	Spa at Red Rock (2006), Architropolis Corporation; Las Vegas, NV. PhotoCrd: Eric Laignel, "Best of Year: Beauty + Spa," <i>Interior Design</i> 77, no. 15 (Dec. 2006), 62-3.	Spa, Dolder Grand (2008), Foster + Partners, United Designers; Zurich, Switzerland. PhotoCrd: Dolder Grand, "The Dolder, Bolder," <i>Interior Design</i> 79, no. 8 (June 2008), 274.

Figure 3.5.5.4 Photographic Citations: Pixilate

3.5.6 Frame

Archetype

Frame



Element

Material

Definition

Frame describes interior partitions consisting of a clearly articulated frame and clad with a translucent material. Resorts and spas employ the structure and translucency of Frame to partition the interior from the exterior or as privacy screens between spaces.

Description

The archetypical practice of Frame is largely accredited to traditional Japanese architecture, in the form of shoji screens, or ‘interceptor panels.’ These latticework wooden frames used translucent rice paper or glass and were generally used as moveable partitions between the inside and outside. When closed, the shoji acted as a screen to diffuse light and provide privacy—the upper frame, or transom, was left

open to permit ventilation. When open, people were inclined to enjoy uninterrupted garden views and breezes. Thus, the translucency and lightweight construction of shoji screens was most often employed in Transactional Spaces of the first or second floors, as explained by Gunter Nitschke, because traditional Japanese buildings had rarely more than two floors.¹⁰⁹ Furthermore, the lack of extraneous ornamentation and inherent adjustability of Frame allowed for visual reconfigurations of the room. The cavities of the screen are essentially a module for the space, and are proportional to each other, as well as to the entire shoji application. In this way, the interior maintained constant harmony, regardless of the position of the sliding screen.

Contemporary resort and spa interiors apply Frame copiously, in a nearly identical manner to its use in traditional Japanese architecture. Although Frame is often interpreted as a shoji, and placed in Asian-inspired spaces, most interiors that employ Frame manipulate the traditional materials, wood and translucent paper or glass, to align with an abstract, 'Zen-like' design concept. While renowned contemporary establishments generally use Frame in an honest fashion, based on location or overall design aesthetic, mid-20th century resorts often seized the traditional shoji and haphazardly employed it, such as the Lauderdale Ruttger Hotel (1958) in Ft. Lauderdale, FL. More successful applications of Frame in recent decades utilize the interplay of light and dark elements in separating minimalist interiors and abundant exteriors. In these spaces, such as in Hotel Deseo (2001) in Quintana Roo, Mexico and the Grand Hyatt Tokyo (2003), the shoji module highlights the solid construction of the frame and the diffusing glass of the panes informs the rest of the space, creating harmonious zones that directly correlate to the origins of Frame.

¹⁰⁹ Nitschke, *From Shinto to Ando: Studies in Architectural Anthropology in Japan*, 87, 90.

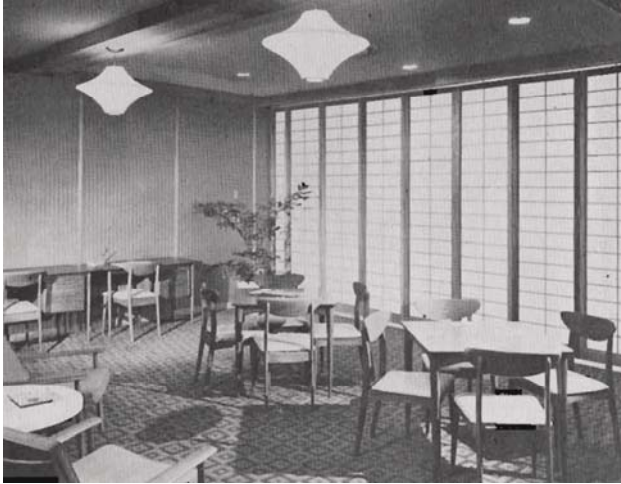


Figure 3.5.6.1

Left: Dining room, Lauderdale Ruttger Hotel (1958), Frew & Squier; Ft. Lauderdale, FL. PhotoCrd: Hedrich-Blessing, "Hotels Motels," *Interior Design* 31, no. 4 (April 1960), 132.

Right: Guest room, Hotel Deseo (2001), Central de Arquitectura; Quintana Roo, Mexico. PhotoCrd: Undine Prohl, *New Hotels* (New York: Harper Design International, 2003), 134.

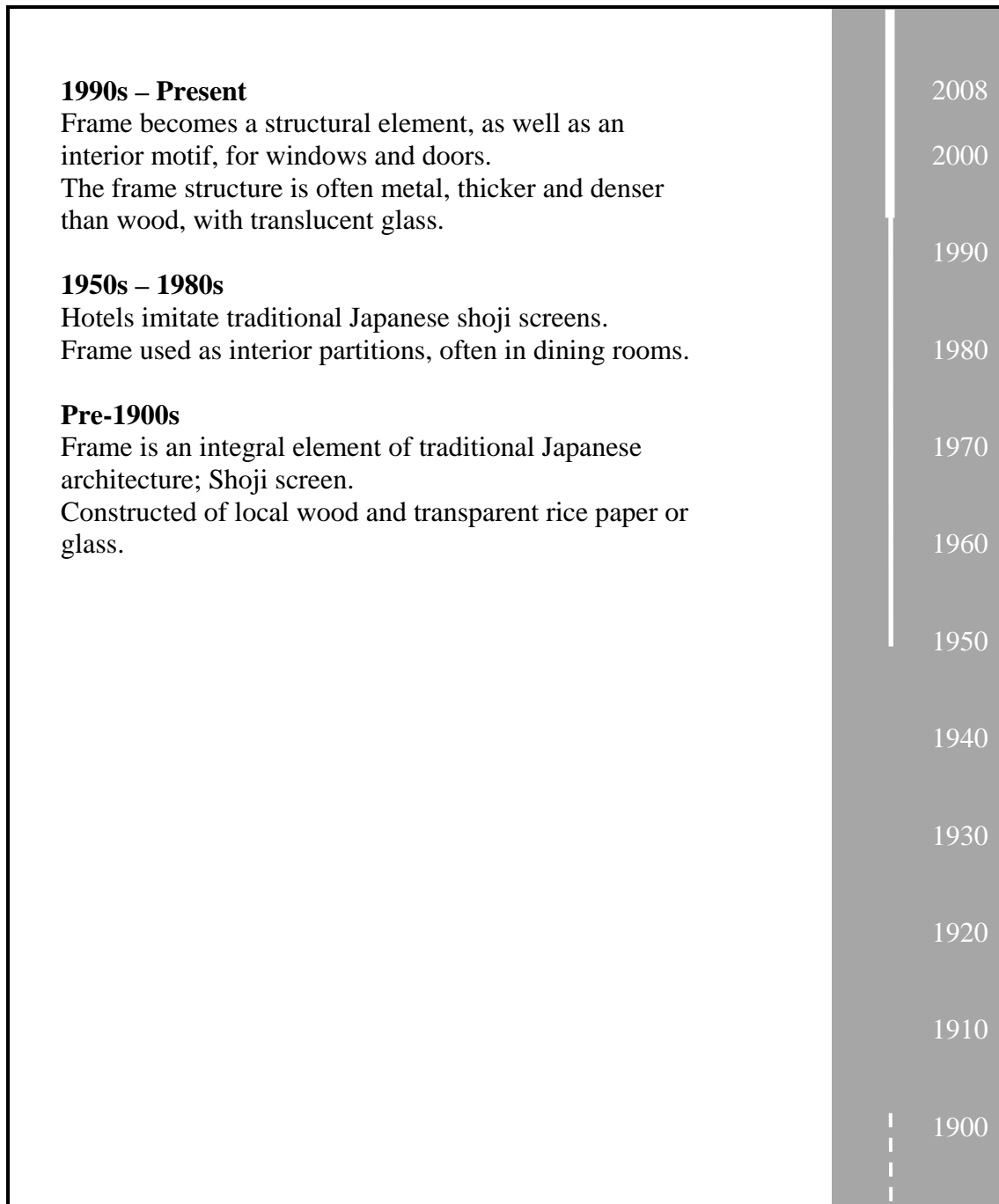


Figure 3.5.6.2 Time Analysis: Frame

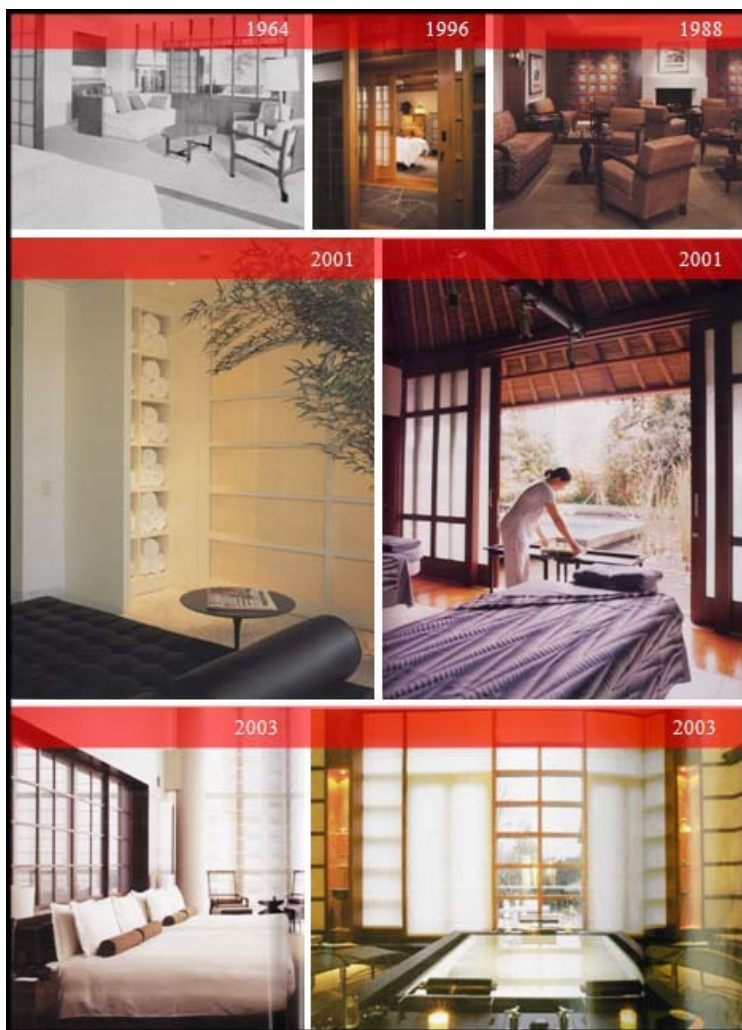


Figure 3.5.6.3 Photographic Timeline: Frame

Guest suite, The Ilikai (1964), John Graham; Honolulu, HI. PhotoCrd: Stan Rivera, "On the Beach at Waikiki," <i>Interior Design</i> 36, no. 4 (April 1965) 150-53.	Treatment room, the Spa at Salish Lodge (1996), Mithun Partners; Snoqualmie, WA. PhotoCrd: Robert Pisano, "Falling Water," <i>Interior Design</i> 67, no. 12 (Oct. 1996), 100-03.	Lobby, L'Ermitage (reopened 1998), Chlada Siembieda Remedios; Beverly Hills, CA. PhotoCrd: Tim Street-Porter, "L'Ermitage Beverly Hills," <i>Interiors</i> 157, no. 11 (Nov. 1998), 103-05.
Treatment room, Emiliano (2001) Arthur de Mattos Casas; São Paulo, Brazil. PhotoCrd: Tuca Reines, <i>New Hotels</i> (New York: Harper Design International, 2003), 305.	Treatment room, Four Seasons Resort at Sayan (2001), Heah & Company; Bali, Indonesia. PhotoCrd: Luca Trovato, "The Sheltering Calm," <i>Spa</i> (May 2005), 89.	
Guest room, Grand Hyatt Tokyo (2003), Kohn Pedersen Fox/Remedios Siembieda, Inc.; Japan. PhotoCrd: Grand Hyatt Hotels, "Big in Japan," <i>Hospitality Design Magazine</i> 26, no. 7 (Sept. 2004), 119-20.	Pool, ESPA Center at Victoria-Jungfrau Grand Hotel & Spa (2003), Behles & Partners; Interlaken, Switzerland. PhotoCrd: Marcus Gyger, "Swiss Haiku," <i>Hospitality Design Magazine</i> 26, no. 6 (Aug. 2004), 68-9.	

Figure 3.5.6.4 Photographic Citations: Frame

Chapter 4 Analysis and Significance

The conceptual basis of resorts and spas has remained relatively constant since its inception, supported by the shared origins and overlapping timelines of the eighteen intypes identified in this research. To further illustrate this point are the proliferation of spatial configurations and design elements used in resorts and spas; innumerable archetypical practices employed by various architects and designers throughout time and cultures. These form a vocabulary, a language, of similar traits. Although a comprehensive aesthetic is rarely duplicated, journal articles and industry books reflect the desired goals of the creators. Regardless of country, culture, or era, these spaces exist for relaxation and rejuvenation of the body, mind, and spirit.

The evolution of resorts and spas is intensely reflective of the course of humankind, particularly the middle class, over several centuries. In times of prosperity, such as the Roman era, bathhouses were centers of socialization and leisure and much attention and funds were devoted to the adornment of the space. For this reason, intypes such as Pantheon and Pixilate were derived during this time, as their form and materiality required expensive components and extensive labor. At the opposite end of the spectrum are the bathhouses that existed strictly for health reasons, as epidemics were rampant and economies saw little growth. Down the Line and Nordic Box were both culturally predominant during such stagnant periods in history.

While the so-called Golden Ages or various depressions of a single society may spawn a movement or aesthetic, the influences of various international cultures is consistently evident in resort and spa design. The social and health-related attributes of spas have been documented at various intervals in several cultures, namely Japanese, Roman,

Moorish, and Scandinavian. While the architecture, indigenous materials, and traditions of these cultures have shaped contemporary design practices, the traditional Japanese culture has emerged as the most prevalent cultural influence in the Resort and Spa Intypes. For example, the spatial intypes of Transactional Space and Double Vision, and the material intypes of Slats and Frame all find inspiration in traditional Japanese architecture. The cultural philosophies and doctrines of Japan coalesce with the underlying pulse of resorts and spas, in the harmony between man and his environment. The notion of seeking refuge in a space that is open to the elements is primarily Japanese, and is reflected in the contemporary designs of many hospitality interiors, even those that are not obviously Asian-inspired.

Regardless of cultural influence, the resort and spa environment is meant to be sensory and ethereal, transporting the patron away from stress, ailment, pain, and discomfort. While often a secluded locale is alleviating in and of itself, most establishments, particularly those in urban areas, utilize composition and materials as a way of transforming the guests' sense of reality. Peter Zumthor explains this theory via his concept for Therme Vals, an example of Strata, as

Right from the start, there was a feeling for the mystical nature of a world of stone inside the mountain, for darkness and light, for the reflection of light upon water, for the diffusion of light through steam-filled air, for the different sounds that water makes in stone surroundings, for warm stone and naked skin, for the ritual of bathing.”¹¹⁰

Surroundings with exaggerated dimensions, proportions, surface treatments, or tactility inspire, even require, the patron to adapt their mental and physical reactions. Strategic intypes such as Camouflage, Fluid Floor, and Exaggerate force people to interact with the space in a different manner, effectively providing a distraction.

¹¹⁰ Zumthor, *Peter Zumthor Works: Buildings and Projects 1979-1997*, 138.

In terms of sustainability, resorts and spas have the potential to be forerunners in the hospitality industry. A growing popularity of destination spas, eco-resorts, and eco-lodges has inspired industry leaders to advertise their employment of sustainable principles in developing and outfitting resorts and spas to an expanding audience of environmentally-conscious consumers. However, while spas and rural resorts have arguably practiced sustainable measures since their inception, such as open floor plans, natural ventilation, and the use of day-lighting, issues of energy usage and material sourcing may in fact be markedly unsustainable. The energy and resources required to ship foreign building materials, foodstuffs, and tourists to bucolic locales may negate any intentions of sustainability. Furthermore, while intypes such as Strata and Nordic Box appear to be sustainable for their traditional utilization of local materials for structural and ornamental components, issues of mining, logging, and deforestation may be harmful to regional ecosystems, thus invalidating the ecologically responsible claims of resorts and spas. The inherent connection between man and environment that is put forth by resorts and spas has the potential to set a precedent of sustainability for the hospitality sector, but must be further investigated before blanket assertions are conveyed.

As one of the oldest practice types explored in the Intypes (Interior Archetypes) Research and Teaching Project, resorts and spas include aspects of several other practice types, such as residences, restaurants, and healthcare centers, thus contributing to a comprehensive summary of the advances and downfalls of civilization. Peaks in bathhouse popularity, starting in the Roman Empire and reemerging in the contemporary years since 1980, have set a standard for the industry in terms of design. Human wellness is a cornerstone of a functioning society, and resorts and spas are integral establishments in the process.

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